officer.' There *should* be somebody whose job it is to say, 'These are the Nietzschean guidelines, and this is outside those guidelines.'

"For instance, one of the things that comes up regularly with Tyr are his issues concerning vengeance. He comes from this Drago-Kazov pride that was destroyed by the reigning Nietzscheans, who are sort of the Nietzschean baddies throughout the show. The general consensus is that he carries this need to avenge what they did, but *I* don't hold that view. I don't believe that vengeance would figure in any way into a Nietzschean's ultra-pragmatic thought process. If you need to kill somebody because it gets you to the next place that you need to be, that's fine, but sitting around, plotting to kill them just because you would like them dead is a waste of time—and I don't buy it."

As for Tyr's current motivation as a character, "I hope what continues to develop is how he's very much unlike any Nietzschean we know," Cobb says. "He has survived as a warrior and a mercenary, and signed on to this mission because it was a pragmatic choice and the simplest, safest way to get to the next place in his life that he wanted to be.

"At this point, he's not real certain about this Commonwealth idea, and he never has been. He's not certain about putting himself in harm's way for these people yet," Cobb argues, "although he has developed a certain affinity toward them on some level. But he does know that this is the safest place to be. He has Drago's remains locked away aboard the ship, and he's running his little self-serving cottage industry here on board the ship, until something cataclysmic happens where he has to make a choice."

With the Nietzscheans playing a major role in *Andromeda*'s second season, there are bound to be a few familiar faces popping up. One of them is Cuchulain, played by Adrian Hughes, from last season's "The Honey Offering." Hughes, who had originally auditioned for another role, was delighted to return for "Una Salus Victus."

"There seem to be three or four different stories going on," Hughes explains, "but when you get down to it, you find out it's just one story. My character, Fleet Marshal Cuchulain, has orchestrated a plague on another planet so that the *Andromeda* will be brought away as an escort. He has set it up so that the medical fleet and the *Andromeda* must pass right by his planet with the fortress on it. He knows Dylan will come down to try and neutralize the cannon so they can get through safely. Dylan, of course, doesn't realize that the whole thing is one big, elaborate trap.

"Cuchulain is *not* after Dylan, he's after Tyr, to get back Drago Meseveni's bones. That's a surprise—you realize that it's an ambush, but you think, 'Oh, maybe he's pissed off at Dylan because of what Dylan did to him in "The Honey Offering," ' where Dylan led him into a major trap. This turns into a Mexican standoff, but my character isn't quite as willing to sacrifice everything, and being a chess player, he knows that he can come back and set up a better ambush next time."

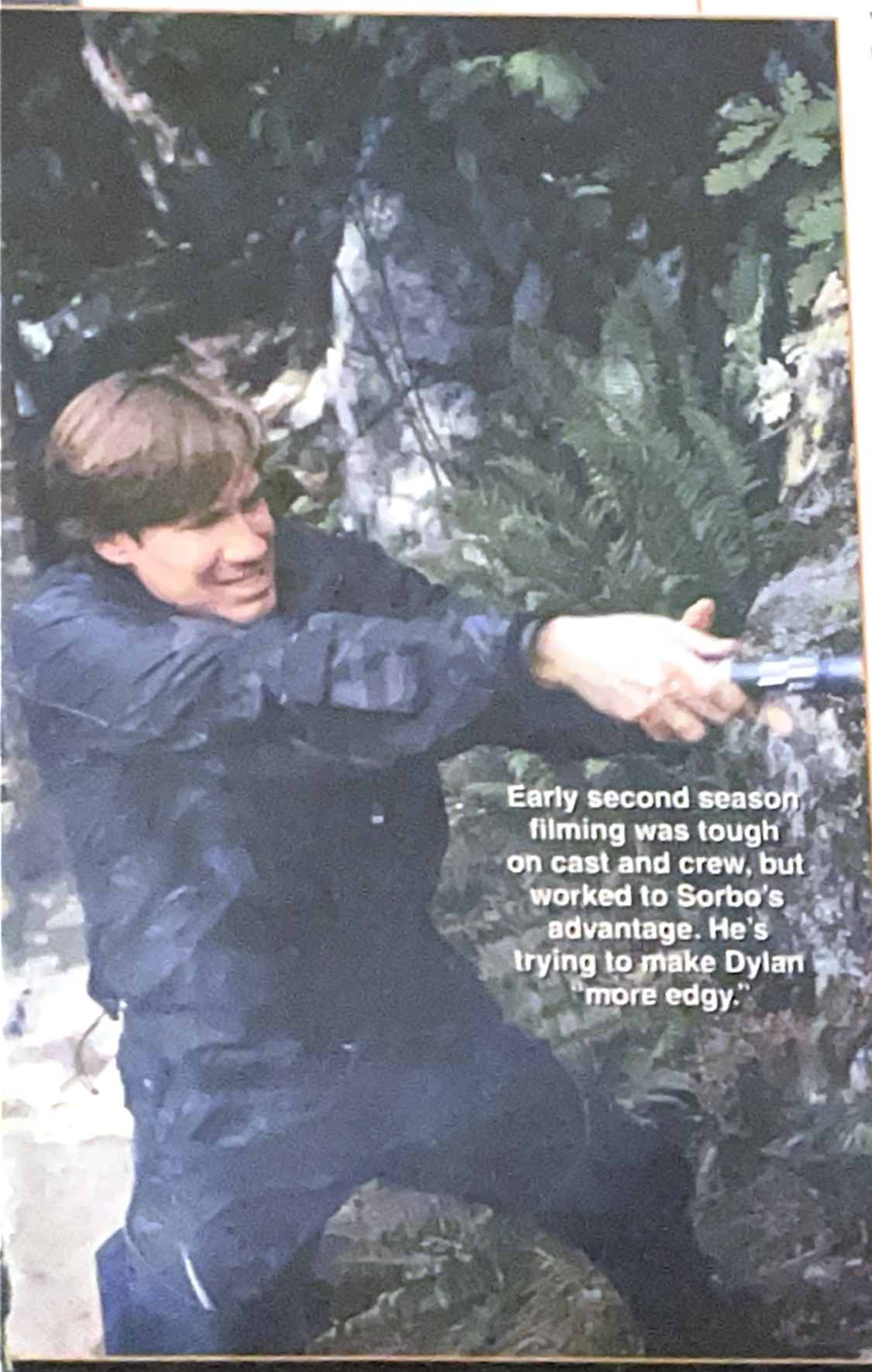
Nietzschean Fleet Marshal Cuchulain has set a trap, but his intended prey isn't Dylan, it's Tyr.

On most film or TV set visits, the place to meet cast and crew members is often the craft services table. On this particular morning, production designer Richard Lewis drops by for a quick bite before checking on today's filming. Lewis, whose previous genre credits include *SeaQuest DSV* and *Earth 2*, was brought aboard *Andromeda* to improve on some of the show's design elements.

"We had to finish the two-part cliffhanger before we could make any changes," he notes, "so it's several episodes into the season before the ship goes into dry dock for repairs and comes out of it with a new look. Also, Rommie can fix herself, so that gives us latitude to try some new things.

"Our primary focus was the Bridge and the corridors. One of the problems the camera had been fighting all year was the color palette of the Bridge, because it was a variation on skin tones, so a lot of lighting time was spent separating the actors from the background. In walking through the sets and deciding what stays and what goes, I felt much of the design had architectural grounds, but I didn't get a strong sense that it was vehicular, so I wanted to put in elements that would reinforce the vehicular nature but still leave in the beautiful sweeping arches.

"Also," he continues, "because the camera no longer has to separate the actors from the background with backlight, we can button up the ceiling panels so you can now see the really great-looking ceiling they built in the first season. Last year, we had all of the ceiling panels out so we could put backlights on every person, so you could never look up. It now takes one-third the time to set up the camera, and you can see much more of the set. A designer has to think about these things. Ten percent of the work is design, 80 percent is politics and the other 10 is figuring out how to make it physically better for the production."



Early second season filming was tough on cast and crew, but worked to Sorbo's advantage. He's trying to make Dylan "more edgy."

Altered Andromeda

As the cast and crew return to the set for another take, word comes down from the production office that *Andromeda*'s executive producer Allan Eastman has cleared some time from his schedule to talk to STARLOG about the new season. "I think we've made a qualitative step up in the shows," he says. "They're bigger and more interesting. We managed to accomplish two things that were concerns from season one. We brought in a new production designer, Richard Lewis, who has done a tremendous job. I think the audience is going to be very

pleased with the new retro-fit. It finally has the kind of elegance we have been going after since the beginning. We worked our way through season one trying to develop it, and now we've got it.

"One of the problems was that we were never able to get a paint job that really convinced us of the crystallized metal look that we wanted. We always used the idea that the *Andromeda* had been designed for practicality, but there was another layer of design that made it beautiful, and we could never get it quite as beautiful as we wanted. Now, as well as being a really mean-looking warship, it's also very elegant.

"The other thing is," he adds, "from the very beginning, I wanted Toni Rutter as the costume designer, because I worked with her on a series of projects here in Vancouver and I think she's the most imaginative costume designer in town. We finally managed to get her this year, and she has had a tremendous effect on the show's visual design."

As Beka Valentine, Ryder gets a different look. This season also introduces altered sets and new costumes.

There will be new additions in front of the camera, too. Joining the list of guest stars for this season will hopefully be Sorbo's former *Hercules* colleagues Bruce Campbell and Michael Hurst, and that's just the beginning.

"It was tremendous to get John de Lancie last year playing Uncle Sid," says Eastman. "He's a wonderful actor, and that was obviously something that SF fans enjoyed. We tried to get Bruce Campbell to come in to play the Charlemagne Bolivar character in an episode, but we couldn't get the schedule to work out, so he'll be in later in the season to do something. We've got James Marsters—Spike on *Buffy*—playing Charlemagne now, so we're excited about that."

As for upcoming storylines, Eastman provides a few revelations: "Episode one is obviously the resolution of the season finale, and it's done with the same kind of scale. There are some pretty apocalyptic things that go on, and a few surprises. Early in the season, we're developing the conflict between the *Andromeda* and the various Nietzschean prides—the stories that we started with 'Distant Drum,' when Tyr stole the money from Drago Meseveni. We have two stories that pick up that storyline, so there will be a couple of first season characters coming back, looking for revenge on Tyr.

"There's a show coming up in which the humanoid Rommie goes off on a spy mission on behalf of Dylan and the Commonwealth's interests," Eastman reveals. "T.J. Scott directed it, and it has a tremendous look and wonderful action. That episode, 'All Too Human,' will really show people what incredible star power Lexa Doig has.

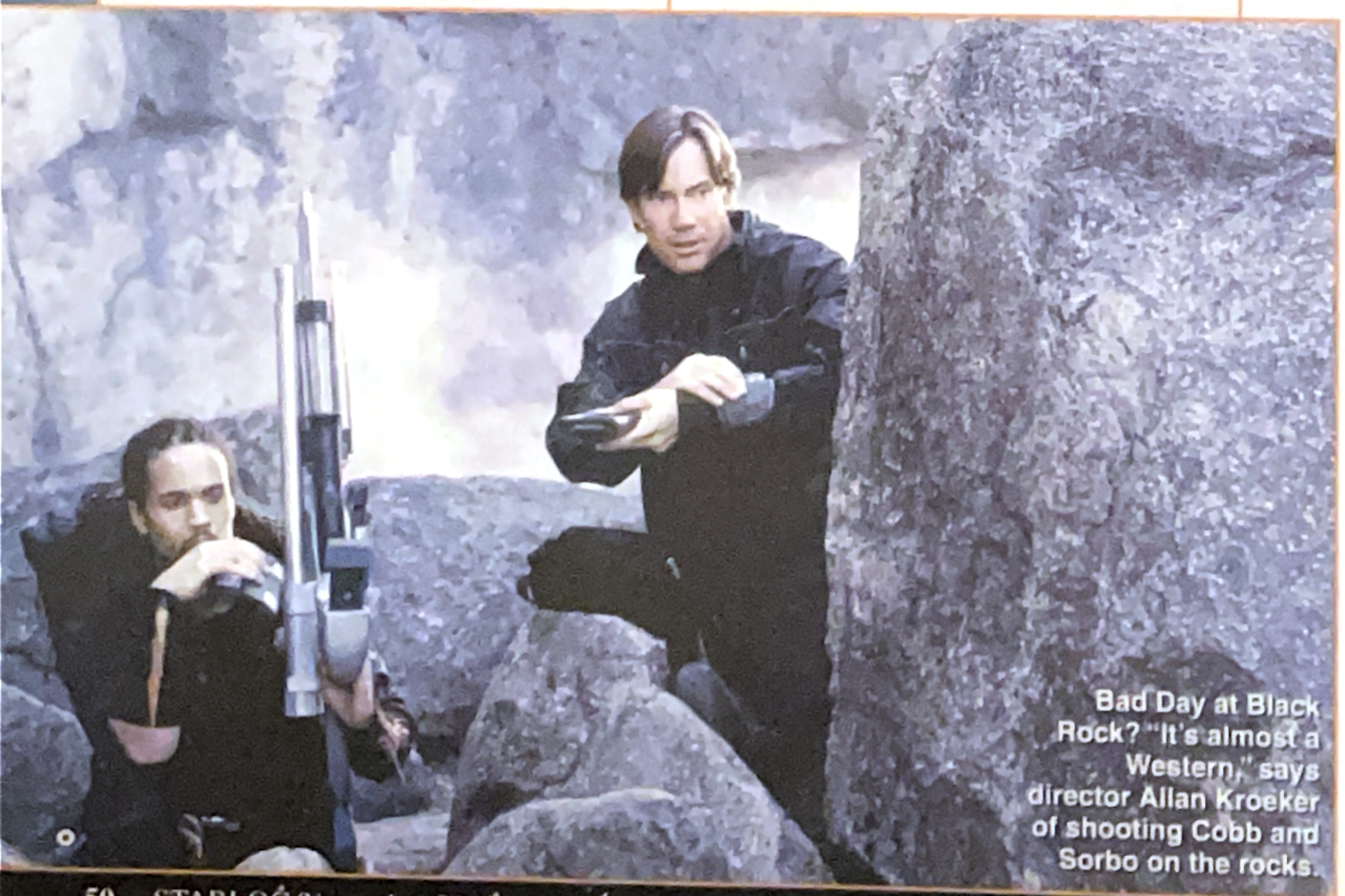
"We're also picking up a storyline that started in the 'Harper 2.0' episode. Jeger isn't back in this episode, but there's another agent from that enterprise, who's just about the most beautiful woman I've ever seen. She's going to be trying to get Harper to do certain things that he might not want to do, so that will be fun.

"We're introducing a few new species this season," he points out, "including a new set of alien villains called the Calderans, who appear for the first time in 'Last Call at the Broken Hammer,' a bit of a Western. They're interesting prosthetic creatures, quite scary, and we'll be building them up as another alien species of conflict for our people. My next episode directing is 'The Prince,' which involves a planet not dissimilar to Robert Heinlein's treatment of the House of Orange in *Double Star*, so that will be fun. That's the last show we do before the break."

A production assistant pokes her head into Eastman's office to let him know that the crew is breaking for lunch. That seems as good a time as any to wrap our visit into the world of *Andromeda*, but not before Eastman offers a few final comments about the new season.

"It has been really tough on people," he reflects, "because we essentially came back from our break about seven weeks earlier than we would have under normal circumstances, just in case the [writers' and actors'] strikes happened. We also had to do the retrofit on our sets, which put us under tremendous pressure because of the time involved in getting that done, so nobody got as long a rest as they needed. I certainly had no time off, nor did Robert Wolfe; the writing department has been going full tilt boogie since November [2000] to get the scripts ready.

"We essentially rolled right through without a break, so we were incredibly tired and cranky making a few episodes," Allan Eastman admits. "But in a weird way, that gave a very intense energy to the situation, and probably helped those shows even though it almost killed us. By coming back for the second half of the season with everybody physically and mentally refreshed, it's going to be a really powerful season for *Andromeda*!" ★



Bad Day at Black Rock? "It's almost a Western," says director Allan Kroeker of shooting Cobb and Sorbo on the rocks.

Design & Layout: Heiner Feil

Eric Pierpoint. Ghost Flash. Giants 2. $5.
#161 Jane Wyatt. Martin 2. Suzie Plakson. Liam Neeson. Ghost. Robin of Sherwood. $6.

#162 Stockwell. Patrick Swayze. LeVar Burton. Val Guest. Don Matheson. $6.

#163 Mummy. Guest 2. McFadden. B&B. B7. $6.

#164 Dan Aykroyd. John Agar. Richard Denning. Tim Burton. Jerome Bixby. Alien Nation. $6.

#165 Dick. FX 2. $6.

#166 Robin Hood. Rocketeer. Mark Ryan. WWorlds EP Guide. $6.

#167 Pertwee. Mary E. Mastrantonio. Creature from Black Lagoon. $6.

#168 15th Anniversary. Terminator 2. Lost in Space. Michael Moorcock. $7.

#169 Schwarzenegger. Roald Dahl. Alan Arkin. Bill & Ted 2. Dr. Who. $7.

#170 Cameron. Keanu Reeves. Robert Patrick.T2. BTTF Dr. Who. Time Tunnel writers. $7.

#171 Brent Spiner. Gilliam. Fred Saberhagen. T2. Tunnel writers 2. $50.

#172 Koenig. Brian Aldiss. B7. B&B. $6.

#173 Kelley. Frakes. Bakula. Teri Garr. Alien Nation EP Guide. $10.

#174 Stewart. Nimoy. Takei. Lambert. $6.

#175 Roddenberry Salute. Shatner. Dorn. Nichols. Macnee. Star Wars. $8.

#176 Anthony Hopkins. Doohan. Kim Cattrall. Wheaton. Jon Lovitz. Kathy Ireland. $7.

#177 Nick Meyer. Carpenter. Tarzan. $7.

#178 Batman Returns. Honey, I Blew Up the Kid. Universal Soldier. Young Indy. $7.

#179 Tim Thomerson. Robert Colbert. B&B. ALIEN. $8.

#180 16th Anniversary. Tim Burton. James Darren. Mariette Hartley. Henriksen. $7.

#181 Asimov tribute. Deanna Lund. Stuart Gordon. Lundgren. Voyage writers. $7.

#182 Lloyd Bridges. Van Damme. Roland Emmerich. Voyage writers 2. B5. $7.

#183 Danny DeVito. Pfeiffer. Walken. Tim Powers. Chad Oliver. Young Indy. Voyage writers 3. $7.

#184 Blade Runner. Salute. Scott. Stephen Donaldson. Quantum Leap. $7.

#185 Highlander. Old Indy. Zemeckis. Robert Sheckley. Immortal. $7.

#186 Stewart. Anne Francis. Adrian Paul. Red Dwarf. Immortal 2. $7.

#187 Rick Berman. Gordon Scott. Craig Charles. Time Trax. $7.

#188 Terry Farrell. Doug Adams. Chris Barrie. Andreas Katsulas. Bennett. $10.

#189 Dale Midkiff. Robert Patrick. DS9. $7.

#190 Armin Shimerman. Mark Goddard. Anne McCaffrey. Danny John-Jules. Daniel Davis. Koenig. $10.

#191 Rene Auberjonois. Lucas. Jurassic Park. $7.

#192 17th Anniversary. Spiner. Crichton. Frederik Pohl. $7.

#193 Schwarzenegger. Chris Lloyd. Jurassic Park. $7.

#194 Fay Wray. Brian Bonsall. Jurassic Park. $7.

#195 Piller. Praed. Ann Robinson. 25 best Next Generations. $7.

#196 Sylvester Stallone. Sirtis. Hatch. Richard Llewelyn. Alan Hunt. $7.

#197 Bruce Campbell. Wesley Snipes. Michael Whelan. Peter Davison. Jonathan Brandis. $50.

#198 Lockhart. James Bama. Ted Raimi. $7.

#199 Nana Visitor. McCoy. John Barry. John D'Aquino. TekWar. $7.

#200 Gibson. Gale Ann Hurd. Tim Burton. Dante. Bova. Gilliam. $15.

#201 Chris Carter. Alexander Siddig. Colin Baker. Red Dwarf. $7.

#202 David Duchovny. Mira Furlan. Stephanie Beacham. Ernie Hudson. X-Files. $7.

#203 Rod Serling. Ray Liotta. Jerry Doyle. $7.

#204 18th Anniversary. Claudia Christian. Frakes. McFadden. $7.

#205 Michelle Forbes. Lionel Jeffries. Garry Anderson. The Mask. $150. Rare.

#206 de Lancie. Peter Beagle. Time Cop. Invaders writers. $7.

#207 Avery Brooks. Van Damme. Moorcock. Invaders writers 2. $15.

#208 Michael O'Hare. Ed Wood. $7.

#209 StarGate. Generations. Helena Bonham Carter. Andrea Thompson. $7.

#210 Mario Van Peebles. West. Barrett. Nichols. Brown. X-Files. MST3K. $7.

#211 Kevin Sorbo. Jerry Hardin. Kenneth Branagh. Debrah Farentino. Russell. Wise. $7.

#212 Kate Mulgrew. Shatner. Stewart. Bakula. Lambert. Geraint Wyn Davies. X-Files. $100.

#213 Gillian Anderson. Bruce Boxleitner. Malcolm McDowell. CD Barnes. Robert D. McNeill. Jessica Steen. $7.

#214 Mummy. Roxann Dawson. Rebecca Gayheart. Species. Outer Limits. $7.

#215 Duchovny. Michael Gough. Donald Pleasence. Nigel Bennett. $7.

#216 19th Anniversary. Picardo. Bill Pullman. Richard Dean Anderson. Antonio Sabato Jr. $7.

#217 Chris O'Donnell. Marshall. Howard. Nimoy. Piller. William Alland. $7.

#218 Jim Carrey. Stan Winston. Crosby. Kennedy. Alland 2. $7.

#219 Kevin Costner. Stephen Furst. Dorn. Nimoy. Alland 3. Writing Lost in Space. $7.

#220 Jennifer Hetrick. Space: Above & Beyond. X-Files. Writing LiS 2. $7.

#221 Chris Carter. de Lancie. Spiner. Barry Morse. Toy Story. $7.

#222 Lucy Lawless. Dwight Schultz. Garrett Wang. Cameron. Gilliam. Auberjonois. $7.

#223 Michael Hurst. Roy Thinnes. Verhoeven. Weller. Koenig. $7.

#224 Bruce Willis. Robin Williams. Kristen Cloke. Ford. Lithgow. $7.

#225 Mitch Pileggi. Michael Ansara. Thompson. Hercules FX. MST3K. Sliders. $7.

#226 Jason Carter. Sabrina Lloyd. Day in the Trek. X-Files. $7.

#227 Jennifer Lien. Nick Tate. Meaney. Dr. Who. B5. X-Files. $7.

#228 20th Anniversary. Goldblum. O'Bannon. Mulgrew. John Frankenheimer. John Phillip Law. ID4. $10.

#229 ID4. Ethan Phillips. Dina Meyer. Paxton. $7.

#230 Will Smith. Jeff Conaway. Van Peebles. $7.

#231 Trek 30th Salute. Voyager jam interview. Auberjonois. Shimerman. Writing Buck Rogers. $7.

#232 Russell. Dorn. Keaton. Emmerich. Writing Buck 2. $7.

#233 Gillian Anderson. Stewart. Frakes. Koenig. Tormé. $7.

#234 Peter Jurasik. Tim Burton. Star Wars. "Tribbles." $7.

#235 Neil Gaiman. French Stewart. Robert Trebor. Doyle. Carrey. Ellman. $7.

#236 Star Wars 20th Salute. Hamill. Daniels. Renee O'Connor. Alice Krige. $10.

#237 Lucas. Lawless. Cronenberg. Spiner. Andrew Robinson. Highlander. Buffy. X-Files. $7.

#238 Sorbo. Christian. Tim Russ. LeVar Burton. Indy. Dr. Who. $7.

#239 Michael Caine. Richard Biggs. Howard Gordon. Luc Besson. Hauer. Xena FX. X-Files. Highlander. Spawn. $7.

#240 21st Anniversary. Rhys-Davies. de Lancie. Winston. Gordon 2. Men in Black. Contact. $7.

#241 Jodie Foster. Rick Baker. Goldblum. Brown. MiB. Contact. $7.

#242 Will Smith. Barry Sonnenfeld. Ironside. Event Horizon. Kull. Spawn. Star Wars. $7.

#243 Mimic. MiB. Glen Larson. Robert Beltran. Aron Eisenberg. Erin Gray. Joseph LoDuca. Zemeckis. V. $7.

#244 Max Grodénchik. Casper Van Dien. Stewart. Earth: Final Conflict. X-Files. MiB. $7.

#245 Starship Troopers. Verhoeven. X-Files. Hercules. SG-1. $7.

#246 Alien Resurrection. Tomorrow Never Dies. Weaver. Ethan Hawke. Rare! $100.

#247 Jimmy Stewart. Pierce Brosnan. Winona Ryder. David McCallum. Leni Parker. Ted Raimi. Weaver. Visitor. Furlan. Perlman. Benedict. Ferrigno. $7.

#248 Jonathan Harris. William B. Davis. Von Flores. Costner. Steve Railsback. $75.

#249 Jeri Ryan. Tracy Scoggins. Crusade. Lost in Space. SG-1. $10.

#250 Duchovny. Berman. Bennett. Van Dien. Gary Oldman. From the Earth to the Moon. Lost in Space. Deep Impact. $7.

#251 Heather Graham. Matt LeBlanc. Hudson Leick. X-Files. Deep Impact. SG-1. $7.

#252 22nd Anniversary. Chris Carter. Nimoy. Boxleitner. Jerry O'Connell. Earl Holliman. Armageddon. $8.

#253 Antonio Banderas. Ben Affleck. Dante. Kari Wuhrer. B5. $7.

#254 Uma Thurman. Kirsten Dunst. Catherine Zeta-Jones. Farrell. Pileggi. Steen. $100.

#255 Gillian Anderson.

Marc Alaimo. Snipes. Sean Patrick Flanery. Hatch. Jefferson. Galactica. $7.
#256 Elizabeth Gracen. Matheson. Antz. X-Files. 7 Days. Pleasantville. $50.

#257 Robert Leeshock. Norman Lloyd. Stewart. Shatner. Carpenter. $50.

#258 Justina Vail. Kevin Smith. Russell. Frakes. Frewer. A Bug's Life. $7.

#259 Sirtis. Rick Baker. Nation. B5. Batman Beyond. $7.

#260 Bruce Campbell. Kevin Bacon. Piller. EFC. Wonder Woman. $7.

#261 Laurence Fishburne. Michael Easton. Spiner. Farscape. Art of Matrix. $7.

#262 Samuel L. Jackson. Matt Groening. Carrie-Anne Moss. Reeves. Freddie Prinze Jr. Wachowskis. Bulloch. Franklin. Matrix. $100.

#263 Ewan McGregor. Nicole deBoer. Cronenberg. Tarzan. Mummy. Matrix FX. $50.

#264 23rd Anniversary. Gary Cole. Jude Law. Joe Pantoliano. Warren Stevens. Shimerman. Tarzan. Matrix. $7.

#265 Lucas. Mike Myers. Liam Neeson. Siddig. Sonnenfeld. Van Damme. Young Herc. Tarzan. $10.

#266 Kelley tribute. McDiarmid. Will Smith. Kevin Kline. Mystery Men. Iron Giant. Tarzan. $7.

#267 Berman. Eric Idle. Branagh. Sebastian Spence. Geoffrey Rush. Shirley Eaton. Pernilla August. Crusade. $9.

#268 Chris Carter. Mulgrew. de Lancie. Darren. O'Connor. Oz. Roswell. Iron Giant. $9.

#269 Weaver. McNeill. Sorbo. Steve Reeves. Ray Park. Daniel Goddard. Toy Story 2. $9.

#270 Nimoy. Tim Allen. Natalie Portman. Brendan Fraser. Desmond Llewelyn. Gerrit & Heather Graham. Dana Wynter. Terry O'Quinn. Cleese. Toy Story 2. $9.

#271 Tom Hanks. Johnny Depp. Brosnan. Ben Browder. Marc Singer. Vin Diesel. Columbus. First Wave. Cleopatra 2525. $9.

#272 Jason Behr. Gina Torres. Jayne Heitmeyer. William Sadler. Xenia Seeberg. Pitch Black. $9.

#273 Jen Ryan. Larry Niven. Jet Li. Victoria Pratt. Cole Hauser. Radha Mitchell. Futurama. $9.

#274 Charisma Carpenter. Terry Pratchett. Christian. Vail. Tim Matheson. Keith David. John Billingsley. Frequency. $9.

#275 Gillian Anderson. Don Davis. X-Men. X-Files. Now & Again. $9.

#276 24th Anniversary. Duchovny. Verhoeven. Wolfgang Petersen. Virginia Hey. Vincent Ventresca. Quaid. Park. Dinosaur. $9.

#277 Ian McKellen. Anna Paquin. James Marsden. Russ. Lathe of Heaven. Invisible Man. $9.

#278 Chris Carter. Famke Janssen. Gigi Edgley. Kevin Bacon. Shannon Kenny. Space Cowboys. The Blob. $9.

#279 Farscape FX. Yancy Butler. Stewart. Paul. Andromeda. Dark Angel. $9.

#280 Schwarzenegger. Cameron. Sorbo. Bruce Campbell. Anthony S. Head. Gena Lee Nolin. Nick Wechsler. $9.

#281 Jessica Alba. Shiri Appleby. Mulgrew. Lawless. Rebecca Romijn-Stamos. Brian Jacques. Futurama. $9.

#282 Patrick. Picardo. Lisa Ryder. Brendan Fehr. Batman Beyond. Dune. $9.

#283 Claudia Black. Majandra Delfino. Jennifer Sky. Keith Hamilton Cobb. Lorenzo Lamas. Pileggi. Wang. Christopher. $9.

#284 Traci Elizabeth Lords. Dean Haglund. Michelle Lintel. Richard Kiel. Zuleikha Robinson. Michael Weatherly. McNeill. Torres. Flores. SG-1. $9.

#285 Jeri Ryan. Tom Braidwood. Alexandra Lee. Pratt. Farscape. $9.

#286 Jonathan LaPaglia. Anthony Simcoe. Chris Carter. Stephen Snedden. Joel Tobeck. Julie Benz. Michael Landes. McCaffrey. Russ. Beltran. $9.

#287 Angelina Jolie. James Arness. David Boreanaz. Emilie de Ravin. Wayne Pygram. Bruce Harwood. Dawson. Phillips. Shrek. $9.

#288 25th Anniversary. Jules Verne. H.G. Wells. Steven Spielberg. Reitman. Joe Johnston. Lord of the Rings. Harry Potter. Spider-Man. Witchblade. $12.

#289 Burton's Apes. Rick Baker. John Chambers. Duchovny. Final Fantasy. Atlantis. Tomb Raider. $10.

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#55 Philip K. Dick. Ed Bishop. Culp 2. Trumbull. Trek bloopers 2. $5.

#56 Zardoz. Triffids. Trek bloopers 3. $5.

#57 Lost in Space Robot. Conan. Caroline Munro. Ron Cobb. $10.

#58 Blade Runner. The Thing. Syd Mead. Trek bloopers 4. $5.

#59 The Thing. Arnold Schwarzenegger. Kirstie Alley. Merritt Butrick. $75.

#60 6th Anniversary. Star Trek II. Carpenter. Scott. TRON. $6.

#61 Trek II 2. Walter Koenig. Sean Young. Road Warrior. $15.

#62 Ricardo Montalban. Koenig 2. James Doohan. Ken Tobey. Dr. Who. $5.

#63 Spielberg. Nimoy. Russell. Rutger Hauer. James Horner. $25.

#64 David Warner. Peter Barton. $150.

#65 Arthur C. Clarke. Hamill. E.T. FX. Dark Crystal. $5.

#66 Dark Crystal. Frank Herbert. Frank Marshall. $5.

#67 TRON. "Man Who Killed Spock." $5.

#68 007. Harve Bennett. Richard Maibaum. $5.

#69 Anthony Daniels. Tom Mankiewicz. $5.

#70 Man from U.N.C.L.E. Debbie Harry. Chris Lee. John Badham. $5.

#71 Carrie Fisher. Judson Scott. Dan O'Bannon. $5.

#72 7th Anniversary. Bradbury. Hamill. Shatner. Roger Moore. June Lockhart. $6.

#73 Cliff Robertson. Robert Vaughn. Roy Scheider. Jason Robards. Hamill 2. $5.

#74 Molly Ringwald. Michael Ironside. Malcolm McDowell. Lorenzo Semple. $5.

#75 Nancy Allen. John Lithgow. George Lazenby. McQuarrie. Semple 2. $5.

#76 Buster Crabbe. Sybil Danning. $6.

#77 Phil Kaufman. Chuck Yeager. Tom Baker. Trumbull. $5.

#78 Ferrigno. Meyer. Clarke. Trumbull 2. Lance Henriksen. Scott Glenn. $5.

#79 Dennis Quaid. Kershner. Jon Pertwee. David Hasselhoff. $5.

#80 Billy Dee Williams. Anthony Ainley. Jedi FX. $5.

#81 Alan Dean Foster. Fred Ward. Veronica Cartwright. Greystoke. Buckaroo Banzai. $5.

#82 Schwarzenegger. Max von Sydow. Chris Lloyd. Faye Grant. Dr. Who. Jedi FX 2. $4.

#83 Kate Capshaw. Robin Curtis. Fritz Leiber. Marshall. Dr. Who. V. $10.

#84 8th Anniversary. Nimoy. Frank Oz. Chris Lambert. Marc Singer. B. Banzai. Jedi FX 3. $6.

#85 Jim Henson. Jeff Goldblum. Bob Zemeckis. Ivan Reitman. Dante. $5.

#86 Peter Weller. John Sayles. Chris Columbus. Rick Moranis. Lenard. Jedi FX 4. $125.

#87 Ghostbusters FX. Kelley. Prowse. David Lynch. 2010. Blade Runner. $5.

#88 Terminator. Schwarzenegger. Kelley 2. Keir Dullea. V. Dune. Gremlins. $6.

#89 Jane Badler. Helen Slater. Patrick Troughton. Jim Cameron. Irish McCalla. Starman. Buckaroo Banzai. $5.

#90 Scheider. Karen Allen. Ironside. Dean Stockwell. $200. Rare.

#91 Koenig. Michael Crichton. V. Dune. Terminator. $10.

#92 Carpenter. Tom Selleck. Gilliam. Brazil. Barbarella. $5.

#93 Donner. Lithgow. John Hurt. Robert Englund. Simon Jones. Dr. Who. Jedi FX 5. Monty Python. $10.

#94 Doohan. Sayles. William Katt. John Barry. Michelle Pfeiffer. V. Jedi FX 6. $5.

#95 Grace Jones. Matthew Broderick. Butrick. Hauer. Mad Max III. Cocoon. $5.

#96 9th Anniversary. Peter Cushing. Jonathan Harris. Tina Turner. John Cleese. Moore. Jedi FX 7. $6.

#97 Mel Gibson. Ron Howard. River Phoenix. Chris Walken. Donner. Glenn. BTTF. $10.

#98 Michael J. Fox. George Miller. Dante. Jennifer Beals. $5.

#99 Anthony Daniels. Zemeckis. "Cubby" Broccoli. Mad Max. $5.

#100 Lucas. Nimoy. Carpenter. Ellison. Harryhausen. Nichols. Matheson. Cushing. Roddenberry. Irwin Allen. $6.

#101 Ellison. Ridley Scott. Sting. Roddy McDowall. Macnee. Takei. Fred Ward. $5.

#102 Spielberg. Mel Blanc. Michael Douglas. Irwin Allen 2. Alley. Doug Adams. Peter Davison. $5.

#103 Daryl Hannah. Hauer. Rob Bottin. Elmer Bernstein. $5.

#104 Peter Mayhew. Stephen Collins. Ken Johnson. Outer Limits. $5.

#105 Lambert. Colin Baker. Jonathan Pryce. Grace Lee Whitney. Planet of the Apes. V EP Guide. Japanimation. $5.

#106 Nimoy. Tim Curry. Clancy Brown. Terry Nation. ALIENS. Japanimation. $5.

#107 Henson. Tom Cruise. Dicks. W.D. Richter. Jean M. Auel. ALIENS. $5.

#108 10th Anniversary. Roddenberry. Russell. Martin Landau. Chuck Jones. Michael Biehn. Rod Taylor. David Hedison. BTTF. V. $6.

#109 Sigourney Weaver. Henson. Carpenter. Takei. Ally Sheedy. Melanie Griffith. $5.

#110 Bradbury. Cameron. Cronenberg. Bob Gale. Geena Davis. Nimoy. $5.

#111 Columbus. Sarah Douglas. Nick Courtney. Martin Caidin. $10.

#113 Doohan. Robert Bloch. Rick Baker. Little Shop of Horrors. Starman TV. $50.

#114 Nimoy. Guy Williams. Robert Hays. Gareth Thomas. $150.

#116 Majel Barrett. Robin Curtis. Whitney. Paul Darrow. Nichols. $75.

#117 Catherine Mary Stewart. Adam West. Frank Oz. Nation. Lenard. RoboCop. $5.

#118 Shatner. Rod Taylor. Jeff Morrow. Michael Keating. D.C. Fontana. George RR Martin. $10.

#119 Doc Savage. Takei. Kerwin Matthews. $5.

#121 Chris Reeve. Mel Brooks. Dante. Lithgow. Weller. Henriksen. Karen Allen. $10.

#122 007 Film Salute. Martin Short. Duncan Regehr. Lost Boys. $100.

#123 Nancy Allen. Dolph Lundgren. Tim Dalton. RoboCop. ST:TNG. $75.

#124 Burt Ward. Kevin McCarthy. Gary Lockwood. Courteney Cox. ST:TNG. $15.

#125 Bruce Dern. Gerry Anderson. Carpenter. Cameron. Princess Bride. $6.

#126 Marina Sirtis. Schwarzenegger. Macnee. Bill Paxton. Michael Praed. Robert Hays. Maureen O'Sullivan. B&B. $25.

#127 Lucas. Harryhausen. Davison. Kathleen Kennedy. Gates McFadden. RoboCop. $50.

#128 John de Lancie. Ron Perlman. James Earl Jones. William Campbell. Weller. Darrow. Koenig. Prowse. Bradbury. $50.

#129 William Windom. Wil Wheaton. Robert Shayne. Michael Cavanaugh. Starman. RoboCop. $75.

#130 Tim Burton. Denise Crosby. Jack Larson. Pertwee. Munro. B&B. $5.

#131 Jonathan Frakes. Hays. Geena Davis. Larson 2. B&B. $5.

#132 12th Anniversary. Howard. Alan Young. Russ Tamblyn. Janet Leigh. Colin Baker. RoboCop. Roger Rabbit. Beetlejuice. $6.

#133 Bob Hoskins. C.J. Cherryh. Roy Dotrice. Patrick Culliton. Sirtis. Goldsmith. Badler. R. Rabbit. V. B&B. $10.

#134 Zemeckis. Crosby. Cherryh 2. James Caan. Ken Johnson. Sylvester McCoy. Big. $5.

#135 R. Rabbit. B7. Patrick McGoohan. Jerry Sohl. Marta Kristen. Van Williams. Alien Nation. $6.

#136 Mandy Patinkin. Jock Mahoney. Carpenter. Sohl 2. Lost Trek. $5.

#137 Marshall. War of the Worlds. $5.

#138 Michael Dorn. John Larroquette. Jean-Claude Van Damme. John Schuck. Lenard. Phyllis Coates. John Colicos. R. Rabbit. B7. $5.

#139 Patrick Stewart. Gareth Thomas. Landau. Coates 2. Nigel Kneale. Phantom of the Opera. $5.

#140 Bill Murray. Kneale 2. Wheaton. Rex Reason. Eric Stoltz. B&B. $5.

#141 Diana Muldaur. Jared Martin. Amanda Pays. Gilliam. Bennett. Kneale 3. $5.

#143 Perlman. Kelley. Robert Picardo. Tracy Tormé. Indy III. Batman. SF costuming. $50.

#144 13th Anniversary. Shatner. Richard Chaves. Kim Basinger. Harry Harrison. Roger Rabbit. FX. Indy III. Batman. $6.

#145 Tim Burton. John Rhys-Davies. William Gibson. Shatner 2. Dalton. Moranis. Cobb. RR FX 2. $6.

#146 Matt Frewer. Andre Norton. Phil Akin. Cesar Romero. Doohan. Takei. Abyss. RR FX 3. $10.

#147 Danny Elfman. Nimoy. John Varley. River Phoenix. Norton 2. Koenig. CD Barnes. B7 EP Guide. RR FX 4. $10.

#148 Tony Jay. Julie Newmar. Chaves. Biehn. Warner. RR FX 5. B7 EP Guide 2. $125.

#149 Yvonne Craig. Robert Lansing. BTTF 2. RR FX 6. $5.

#152 Leslie Stevens. Gareth Hunt. Jay Acovone. A. Nation. B&B. "Real Indy." $5.

#153 Bradbury. Lee Meriwether. Scott Bakula. Edward Albert. B&B. Alien Nation. $5.

#154 Ron Koslow. Sally Kellerman. T. Recall. BTTF 3. $5.

#155 Phil Farmer. Nancy Allen. Paul Winfield. Colm Meaney. Ironside. Flatliners. BTTF 3. $5.

#156 14th Anniversary. Schwarzenegger. Gale. Dorn. Nielsen. Dante. Farmer 2. Starman EP Guide. $6.

#157 Paul Verhoeven. Ronny Cox. Marshall. Weller. Walston. $5.

#158 Chris Lee. Kershner. Haldeman. Darkman. $5.

#159 Orson Scott Card. Nicolas Roeg. Michael Piller. Leiber. Land of Giants writers. $10.

#160 Whoopi Goldberg. Kim Hunter. GRR Martin.

By PETER BLOCH-HANSEN

MUTANT ACADEMY

This Marvelous team engineers a new breed of mutant action for TV.

Photo: Brooke Palmer

Meet Marvel's newest mutants: Victoria Pratt, Victor Webster, John Shea, Lauren Lee Smith and Forbes March.

Webster, who was inspired by Bruce Lee and action movies as a child, gets to live out his martial arts dreams as Brennan Mulwray.

Photo: Ben Mark Holzberg

As passionate debate rages over genetic engineering, the President of the United States recently announced controversial government support for stem-cell research. "I don't believe we know the whole truth, do you?" With that question, producer Jamie Paul (*TekWar*) Rock touches the nerve running through Fireworks Entertainment, Tribune Entertainment and Marvel Studios' new one-hour syndicated series *Mutant X*.

Conceived by executive producer Avi (*X-Men*) Arad, the show explores the what-ifs of genetic experimentation in an approach torn from the pages of Marvel Comics. In a near-future world, the biotech firm Genomex, a front for the GSA (Genetic Security Agency) and secretly funded by the U.S. government, has genetically altered 1,000 embryos. At adulthood, these mutated people begin exhibiting superhuman powers, and the GSA, led by Security Chief Mason Eckhart, played by Tom (*The Secret Adventures of Jules Verne*) McCamus, begins rounding them all up.

In response, Adam (John Shea from *Lois & Clark*), a wealthy geneticist and Genomex employee, rebels. He builds a secret underground sanctuary, locates four of the young, new mutants and organizes them into a team to combat Eckhart and the GSA. This mutant league is composed of Shalimar Fox (Victoria Pratt of *Cleopatra 2525*), Brennan Mulwray (*The Lot*'s Victor Webster), Jesse Kilmartin (Forbes March from *All My Children*) and Emma deLauro (*Dark Angel*'s Lauren Lee Smith).

The show's vast Toronto studio was used not so long ago for *Total Recall 2070*. Futuristic vehicles from that short-lived series still stand abandoned along a back wall, collecting dust. In another corner, brightly lit, stands a 40-foot-long oval wooden construction resembling a giant dinosaur egg. Inside, it is a specially designed VTOL aircraft. The mutant team use it to enter and exit their underground sanctuary via a huge door hidden in a cliff face leading to a vast vertical shaft. The cliff, the shaft and the craft's exterior are produced virtually, using CGI.

Genetic Engineers

The studio's main working area is divided into two huge standing sets, whose vastly different designs visually represent Eckhart and Adam's divergent attitudes towards genetic engineering. Eckhart's GSA set is all cool greys, with hard, complicated lines and surfaces of metal, plastic and glass. The set is dominated by complex, sinister-looking machines, overseen from above by Eckhart's sparse, efficient office. The Mutant X sanctuary, on the other hand, is all warm yellows and earth tones, with clean lines, smooth wood

surfaces, plants and decorative water elements. It looks faintly Japanese, and exhibits a Zen-like quality.

While the actors film a quiet conversation over a sushi meal, production designer Rocco (*La Femme Nikita*) Matteo explains: "In the beginning, I understood that there were two tribes I had to identify clearly. Adam is trying to bring a sense of studied peacefulness to his tribe, so I did not want to identify the mutant heroes with machine metaphors. I wanted something that would feel manmade and modern, but embraced where humans and life come from. What seemed appropriate to me was a well-structured garden—remote, tucked away, but connected to the world. Japanese culture has always been very careful about how it organizes its space so that natural things can take on a spiritual quality that elevates and enhances human life.

"The GSA's approach is very aggressive," he notes. "You want to get right in there and force your will on the stuff that human beings are made of. I wanted to invoke something as visceral as possible, so if a viewer were to tune in, not knowing the series' background, they could sense the bloody-mindedness. Genetic labs are about sophisticated machines and computers. They celebrate the machine, very much the projection of raw power, and a determined will—an intention to tinker with the fundamental basics of human life."

"It is to combat that intention," says Shea, "and the vast money and power backing it, that Adam assembles this band of genetically-engineered mutants. I offer them an opportunity to leave their past behind, to focus their energies on something creative. The children of Genomex—all those embryos have now matured and their [mutant] powers are starting to manifest, and people don't know what to do with them. We have four of them, but there are hundreds more, all over the world. We have to identify them, seek them out and protect them before the other guys get to them and use them, either as a weapon or to crush them if they won't go that way.

"What's happening on our show," the actor elaborates, "is that the scientists like me who are doing this find their work co-opted by the military-industrial complex and used for their purposes. The U.S. government is now going to fund this stuff, so who knows where it's going to lead?

"One of the things that's good about our series is that, in a way, it's a cautionary tale, a morality play about what *could* happen, about what *will* happen somewhere down the line. The people on our show who are genetically mutated—and [in real life] we will be experiencing this, believe me—there is a certain prejudice against them. People who are any sort of a minority will relate to the mutants on our show—who are in the minority, who have to hide themselves and stay in the closet because of their differences."

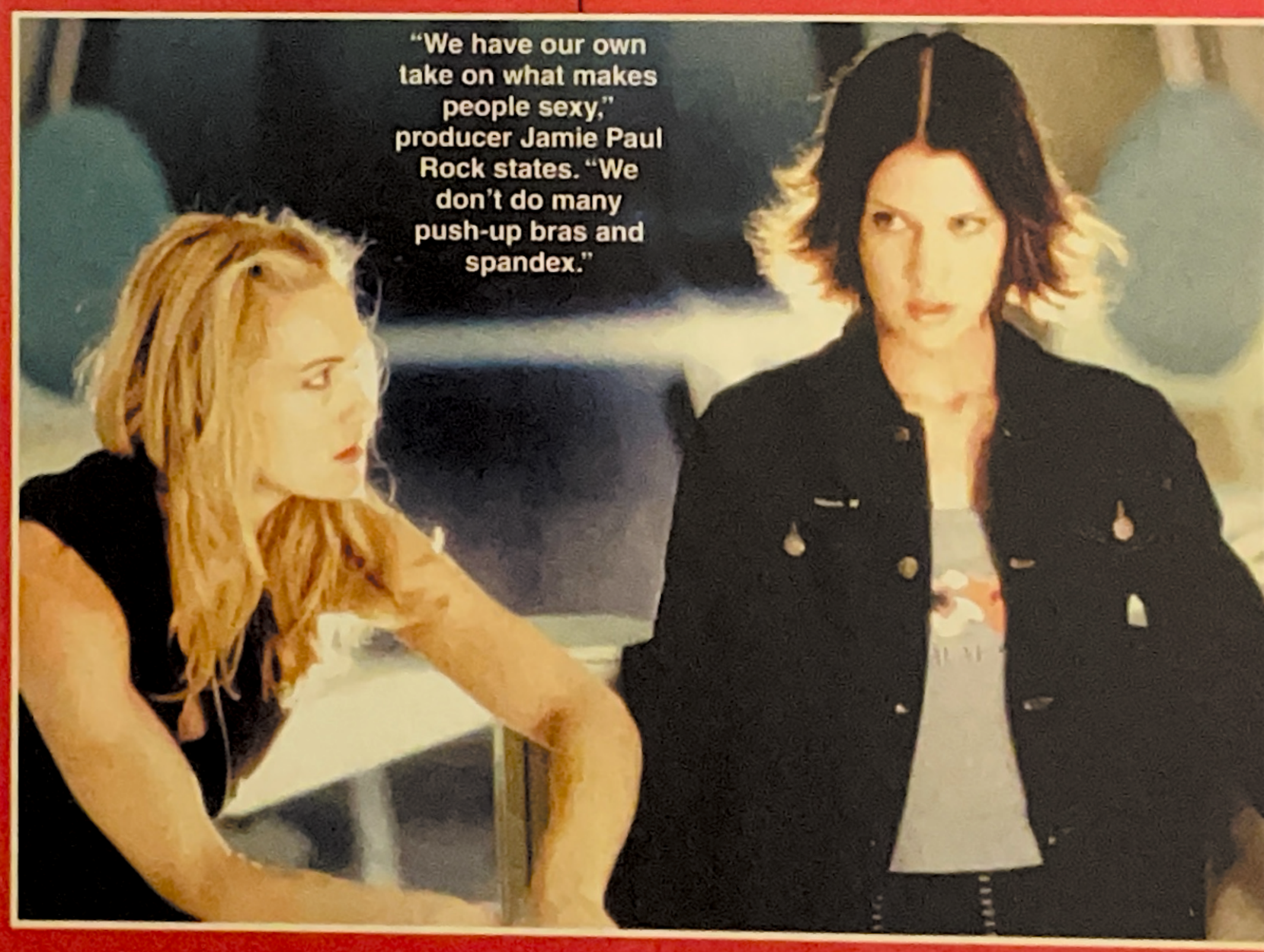
Adam (Shea), the team leader, is a good-hearted Genomex employee who forms his rebel group in response to Mason Eckhart's evil efforts.

Shea is uncomfortable with the idea that Adam is a father figure to his team. "I am a father myself," he muses. "I have two children of my own. But I don't think of these characters as my physical children, maybe spiritually—maybe I'm a mentor at some levels. Adam finds that he learns as much as he teaches them. When he invites Brennan into Mutant X, he says—and he has lived outside the law—'Who better than an outlaw to teach me the way of the outlaw?' It becomes really clear what we have to do. Adam sort of leads the team, but *everybody* contributes. Adam doesn't spend too much time telling people what to do."

Equally, the veteran actor, far more experienced than his younger co-stars, downplays any leadership role for himself among the cast. "These young people aren't classically trained, as I was," he avers. "They have a very modern, intuitive style of acting that I'm learning from myself."

The cast's working dynamic entirely suits producer Rock, who stretches out in an armchair in his comfortable office, across the hall from the busy computerized editing room. At its core, Rock insists, "This show is about family, the coming together of this group of new mutants, although it's wrapped in adventure and special effects. All the writing is done in Los Angeles. Every word goes through [comics writer-artist and series head writer] Howard Chaykin. It works well

Photos: Steve Wilkie



"We have our own take on what makes people sexy," producer Jamie Paul Rock states. "We don't do many push-up bras and spandex."

All Photos: Copyright 2001 Tribune Entertainment

that way. It becomes one author's vision. When I get a new script, the heart of what I look for is the story it's telling about one of our characters, and how that impacts on this family.

"For example, the fourth episode, 'Fool For Love,' is a story about Shalimar. She falls in love with this guy, also a new mutant, who is a scientist trying to find a way to get rid of new mutants. It's about one of our people willing to give up her power for the sake of love. That was the interesting part for me.

"I believe that you shoot six episodes before you *really* know what you're doing," he offers. "So we're still discovering stuff, but I think the principal question is, 'How much in the real world are we?' Our world is kind of hyper-real. It's going to look like a TV show shot in some near-future. It's not the future of *Blade Runner*, and it's not the future of *Mad Max*."

Eckhart (Tom McCamus) is the Security Chief at GSA. His odious assignment is to round up the superhuman mutants.

Mutant Leagues

Since so much of the filming is done on location, the actors' dressing rooms are located behind the building in standard, white industry vehicles. During breaks in the morning's lensing, they relax there and talk about their characters.

Smith curls up on her dressing room couch, laughing infectiously as she talks. "Emma's power is that she's telempathic," she discloses. "She can receive and transmit feelings and emotions from other people. In the stories so far, it has been used for finding people, or for distracting people so the guys can beat them up. I'll hold the bad guys off by making them think they have a rope around their necks or spiders all over their bodies, stuff like that. It's internal. It's dialogue. Everyone else is more physical. So far, I've gotten to do a few kicks. I think they're going to develop my character a bit more. Maybe they'll have me on the wires eventually.

"Emma doesn't have a handle on the whole cyber thing, computers and so on. The way she grew up, her parents were hippie people: organic, natural, nothing mechanical, so this is a whole new world to her. Jesse is trying to get her in touch with what's going on. Emma can also read thoughts a little. So I hope I get to play around with that. Imagine if I *really* had that power!"

Superheroic teams almost always bicker among themselves, but that's not yet the case with this group. "So far, we've all gotten along really well," Smith comments. "We're trying to make it like a family. I'm sure that down the road there will be little fights here and there. In one episode, I want to be one of the guys and work out with the group and be physical, and they laugh at me and say, 'No, no, you don't. Go bend spoons.' So I make Brennan smack Jesse on the top of his head. Our characters come from messy backgrounds, so it's all about getting comfortable and connected with each other.

"I would love to have my power," she laughs. "I'm sure it would get a little overwhelming at times—you would see the dark stuff too. And that's what my character has been dealing with, learning how to channel it and put it all together."

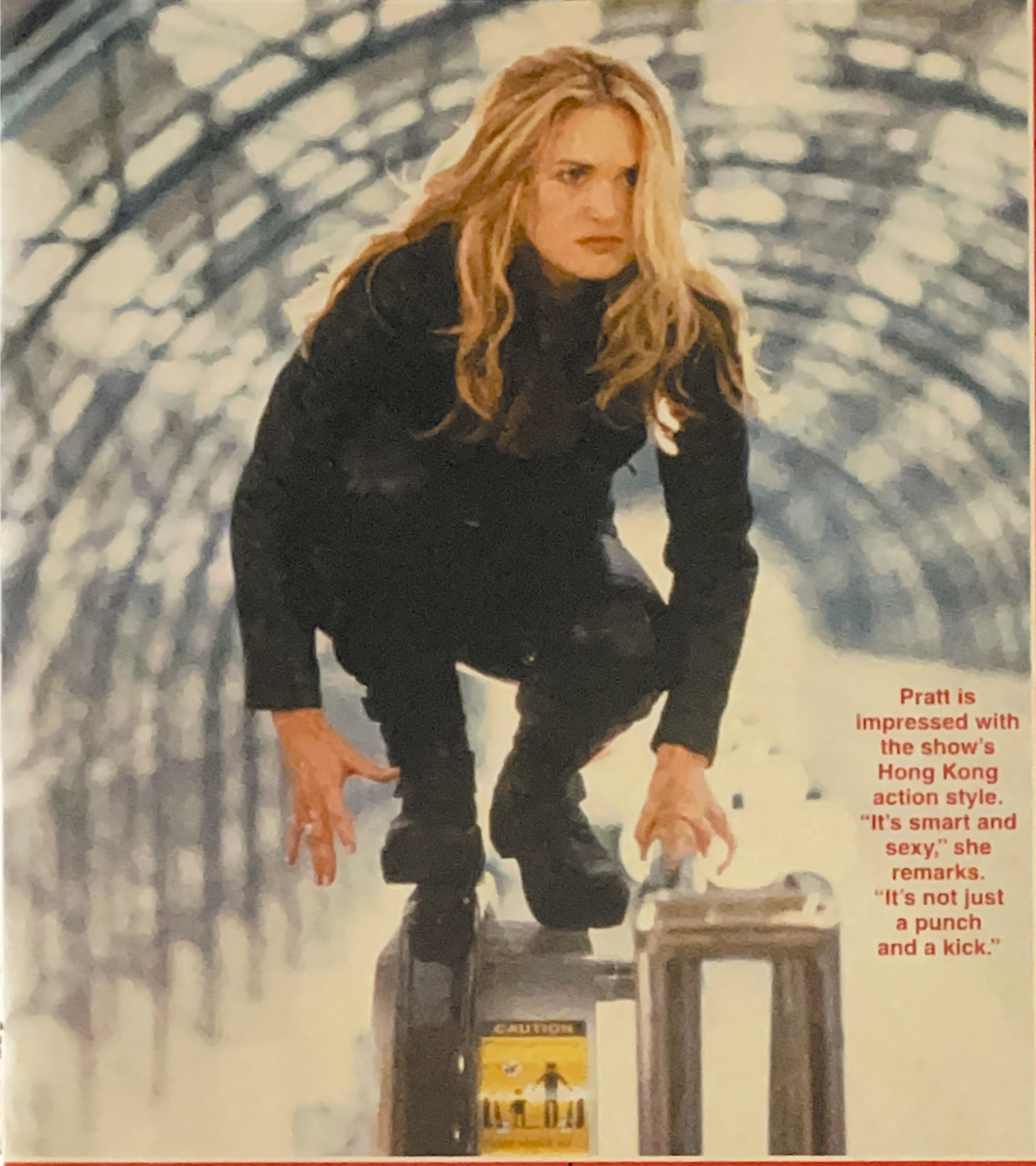
In March's dressing room, the couch is occupied by a very large, thick book. "That's my father's gift," he explains. "An introduction to philosophy. He's a philosopher and we're always arguing and I'm always losing, so he finally gave me a how-to book."

The actor's exuberance seems suited to his character. "I love Jesse," March declares. "Jesse is the Puck of the show, in the sense of Shakespeare [*A Midsummer Night's Dream*]. He can change his body density. He can suck up molecules from the air and become really dense, or he can let them go and be really not dense. He can walk through walls, float through ceilings. People can punch through him, and cars can drive through him. He can become really heavy and stop cars and break down walls, and he can stop bullets. I stop bullets quite often. But they don't actually shoot at me. That was negotiated early on. They film somebody with a gun going 'Bang! Bang! Bang!' Then they film me from behind, dropping little bullets on the ground. Kids, try *that* at home! They then film me from the front and add special effects—sparks bouncing off me. It looks pretty cool.

"Jesse is unique, in that he's the only one in the show, except Adam, who's here by choice. Jesse comes from a wealthy family, has rejected his father and is trying to make amends for his dad's evil. His father is a bad, rich person, as most rich people are on TV—a corrupt arms dealer. I compare Jesse to one of those middle-class kids who grows up and joins the Peace Corps. Jesse is really excited and having a good time being a superhero. He's not heavy or stoic; he's having a blast here. He has also never had a close or supportive family before. He's very quick-witted, light-hearted, perhaps a slightly saucy character—a real contrast to Brennan, who is from the streets and has a whole different set of issues."

Pratt (who recently discussed her *Cleopatra 2525* stint in STARLOG #285) enters her dressing room exuding humor and sensual vitality. "Shalimar Fox," she enthuses, "is genetically enhanced with animal DNA. It's mostly reflected in her reflexes and fighting style. I don't grow hair, fangs and claws, but they do a digital effect with my eyes. They're trying to go

Photo: Ben Mark Holzberg



Pratt is impressed with the show's Hong Kong action style. "It's smart and sexy," she remarks. "It's not just a punch and a kick."

Photo: Steve Wilkie

for the qualities of a cat: how fast they can run; how high they can jump; how far they can fall in relation to their size. But I'm not invincible. I can't jump 10 stories, but I can jump four. I'm a dog person myself, but cats are more interesting to watch.

"Our stunt coordinator is steeped in the Hong Kong style of action, which I really like. It's smart and sexy. It's not just a punch and a kick to get you from A to B; it's something artful and interesting. He has created different fighting styles for all of us, which is fun. Mine is very cat-like; it's a sweeping movement, very fast and graceful. Shalimar is agile and sleek, with lots of spins and flow. Instead of a plain kick, she'll do a backward scorpion kick. I *like* leaping and jumping onto things and harness work—the producers are still trying to get used to that. I did a swan dive off a building into an airbag in one episode. When you get used to it, it's OK, but when you do your first swan dive, and not into a pool of water, it's scary."

Hybrid Heroes

In his own dressing room, Webster pauses a Hong Kong martial arts DVD movie on his laptop. Like the rest of the cast, he sports a large, jewelled, silver metal ring. "It's specifically matched to our DNA," Webster notes, "so only we can wear it. It allows us to communicate with the whole team: visually and audio-wise, I guess the whole gamut of communications. It also allows them to track you. All you have to do is touch it to turn it on. You don't even have to talk into it. Once you take it off, it turns into a regular kind of ring.

"Today was a quiet day on set: no stunts, no action. I *enjoy* action. Oh, yeah! Ever since I was a kid, I've been seeing movies that most people have never heard of—martial arts-action-oriented films. That's what inspired me to get into martial arts when I was nine. My parents had a big influence on that too, because I was always getting kicked out of school for getting into fights and thinking I was a tough guy. Then I learned what martial arts is *really* about: the discipline. So I studied that because of the action movies and Bruce Lee, and now I get to portray this superhero aspect, which I've always wanted to do since I was a kid. I used to jump off the roof with a towel wrapped around my neck like a cape, pretending I was Superman. I broke my leg once. So I've been very interested in that all my life."

Webster's superhero character, Brennan, can generate and project intense electrical charges from his body. "Brennan is a streetwise criminal," Webster outlines. "He started discovering how to use his power for his own self-gain out of high school. He started stealing cars. He learned how to disarm alarm systems, and how to start cars with this power. He got recruited into Mutant X through a chance meeting. He decided the life of a criminal was not what he wanted anymore and that he wanted to try and help people. He's a good person at heart. He's kind of cocky, kind of rock-and-roll, kind of fun. A kick-butt kind of guy."

The series has broken new ground by establishing a permanent stunt-training room in the studio called, with a nod to Austin Powers, the Mojo Room. The domain of stunt fight coordinator Paul (*Relic Hunter*) Rapovski and stunt coordinator Marco (*Cliffhanger*) Bianco, it contains mats and workout equipment, but is dominated by an overhead apparatus for designing and rehearsing the flying stunts essential to the show's action sequences. Here the cast spent a month in physical training prior to the start of shooting in June, and it's where they still practice their stunts.

The producers feel confident the ongoing controversy over bioengineering will stimulate interest in the series when it premieres this month. "That level of paranoia has been present since the '50s," asserts Rock. "That's the *X-Files* question. Whatever it is they're hiding from us—maybe it just comes from paying so much in taxes—we know we're supporting a whole bunch of stuff we're not seeing. This show will make it easier for audiences to accept genetic engineering, because it'll become a little more familiar to them. At the same time, we're not completely faithful to the science of biogenetic engineering. Sometimes for the sake of storytelling, we cheat a bit.

"Science fiction is a very interesting genre. I like the opportunity for storytelling. The reason we're all in this is because at heart, we're all storytellers. I keep my eye on the show, to see that underneath whatever dressing comes with it, there's still a story. It's all about genetic research. There are mutant powers, fighting, lots of effects, really sexy-looking people, but underneath it all, it's an ancient Greek tragedy.

"If these new mutants are all handsome and smart, then you would like to think that when the audience watches, those are the people they want to be," Jamie Paul Rock reasons. "We have our own take on what makes people sexy. We don't do many push-up bras and spandex. This is still early in the series and we're still wrestling with some issues. The reason why some shows work and others don't is that some have people that you want in your living room. It all comes down to casting. People won't tune in because we have better fights—though I think we have great fights—or better effects, though the effects are astounding. The audience is going to tune in because these *characters* are engaging."

Design & Layout: Heimer Fell

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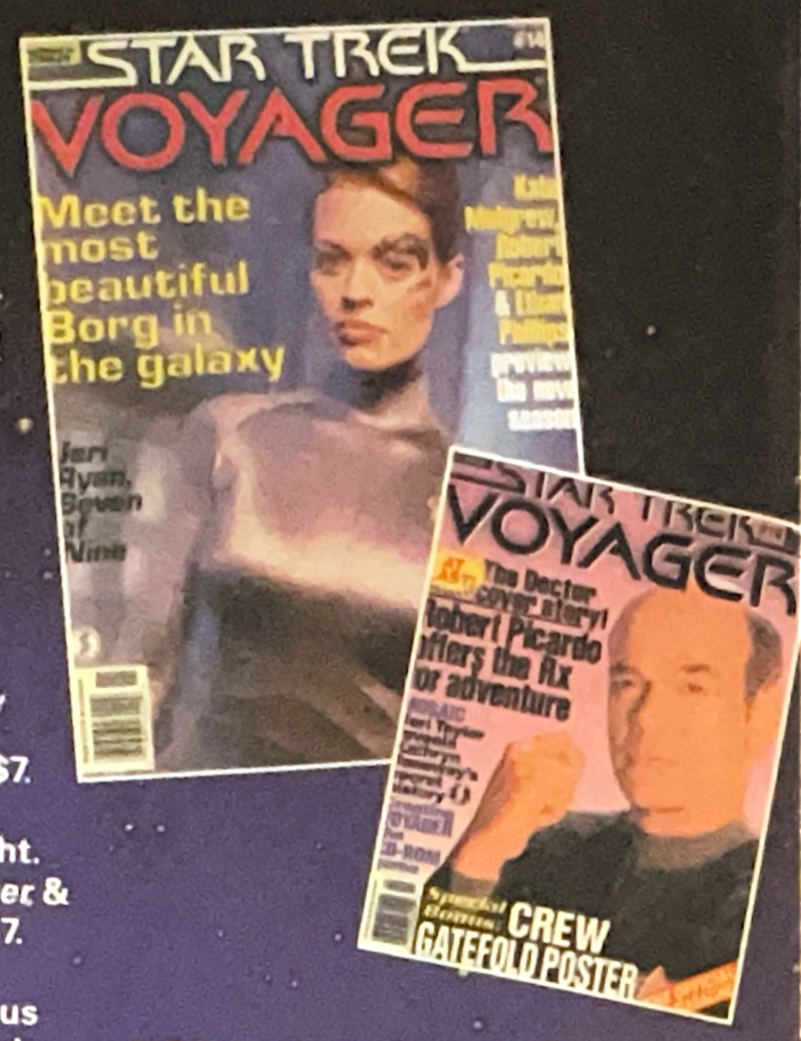

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#19 Shimerman interview. Posters: Brooks, Visitor, Siddig, Meaney. Seven synopses. $7.

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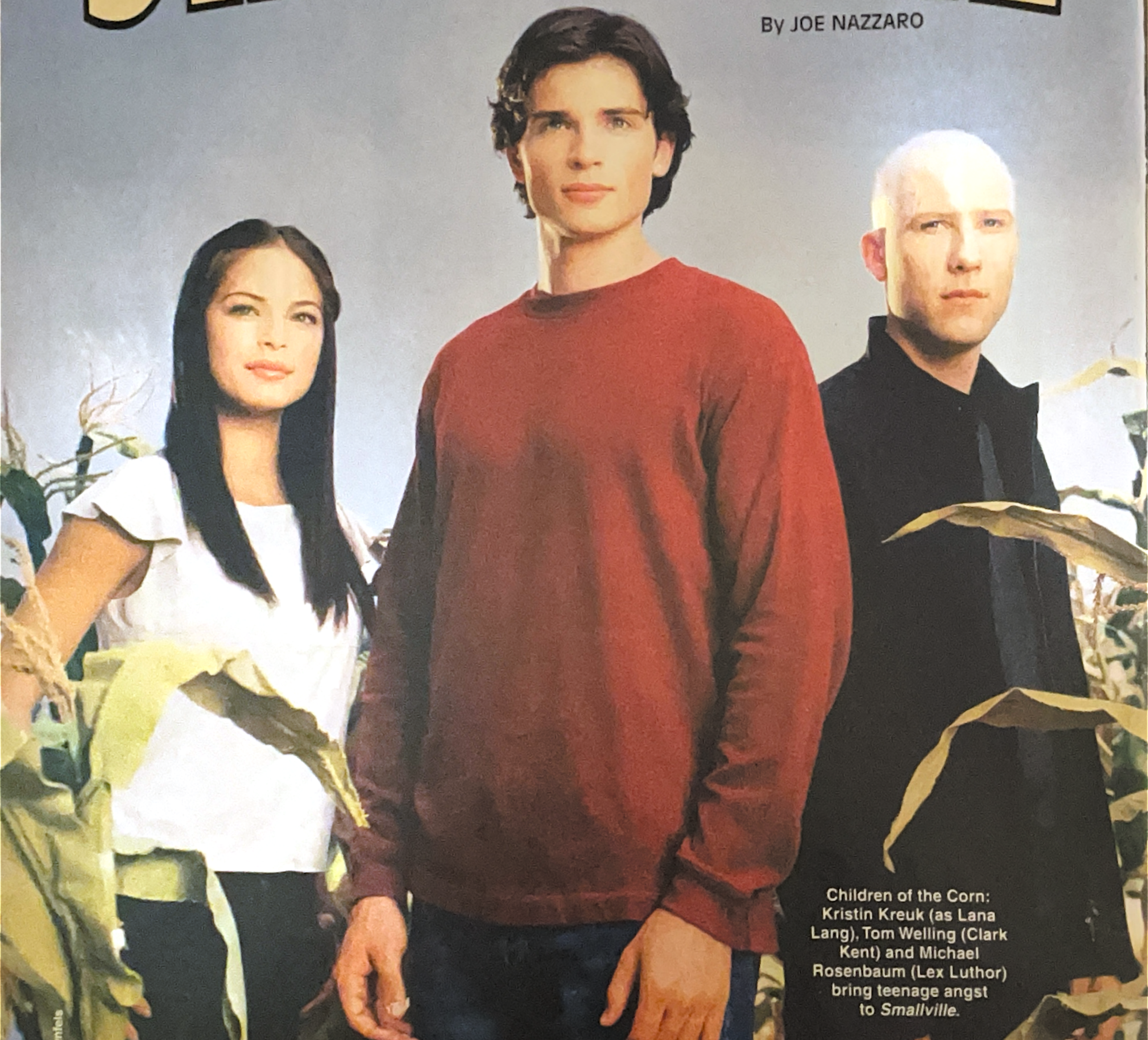
GREETINGS FROM SMALLVILLE

By JOE NAZZARO



Children of the Corn: Kristin Kreuk (as Lana Lang), Tom Welling (Clark Kent) and Michael Rosenbaum (Lex Luthor) bring teenage angst to *Smallville*.

Photo: Frank Ockenfels

October 1989. Life is good in Smallville, Kansas, sometimes known as the "Creamed Corn Capital of the World." That is, until a beautiful autumn day is suddenly interrupted by a freak meteor shower that decimates the town, seeding the area with fragments of a strange radioactive mineral. The detritus downfall also masks the arrival of an alien spaceship containing a human-looking boy, who's taken in by the childless couple Jonathan and Martha Kent. Needless to say, it isn't long before the Kents discover that the boy is, well, special...

So begins *Smallville*, a new take on the *Superman* mythos originally created by Jerry Siegel & Joe Shuster. Adapted as a weekly TV series by Alfred Gough and Miles Millar (who also act as executive producers), *Smallville* follows the adventures of a teenage Clark Kent still learning how to cope with his emerging superhuman abilities. It debuts October 16 on the WB.

"There were some things that were very clear right up front," notes Millar. "Clark wouldn't wear the suit, he wouldn't wear the glasses and he couldn't fly. Our aim is to get into Clark Kent's head, to see him as an emotional kid, and to understand his dilemma. He has all these incredible powers, but he can't show them off. He could be the star quarterback, but he chooses not to, so it's really about the moral choices he makes. It's very powerful from a teenage point-of-view. That's really the key: to see what it's like growing up with these powers. It could be great, but it could also really suck."

Welcome to a community with a future: the home of Young Superman.

"One thing we wanted to do to shake up Clark Kent was to give him some angst," Gough says. "So when he comes to Earth in a spaceship, a meteor shower of Kryptonite comes with him. In that shower, Lana Lang's parents are killed, and it's also the reason that Lex Luthor is bald. Lex is the son of the very powerful businessman Lionel Luthor [John Glover]. They're in Smallville that day buying a creamed corn factory, which Lionel's going to turn into a fertilizer plant. Basically, Clark, Lana and Lex's destinies are all intertwined, and we're just going from there.

"Also, we introduced the idea that with all the Kryptonite in Smallville's soil over the past 12 years, it has caused strange things to happen, so the show's Norman Rockwell on the surface and *Twin Peaks* underneath. Clark discovers his origin, and then feels a responsibility for these things that have happened."

Boy of Steel

The biggest challenge for the writers was creating a fresh and contemporary version of the *Superman* legend that was still true to the long-established canon. "The liberties taken with the mythology are obviously the meteor shower," acknowledges Millar, "which for us had a practical level. Smallville is the place of Clark's greatest strengths, but also his greatest weakness, and the shower has caused all these mutations to happen in Smallville, which Clark can then battle. But also, if a spaceship was to land in the middle of Kansas today, with all the satellites ringing the world, it would be found instantly. So the meteor shower acts as camouflage.

"We didn't want to do the '50s; we wanted it to feel like Smallville is right now. That's why we made the Kents much younger, more contemporary parents. The way they deal with Clark is like he's a Special Ed kid. He has very special problems, so when he gets X-ray vision, for example, it's a serious situation. He can't go to a doctor or anybody else, so how do they cope?"

The origin of *Smallville* dates to August 2000, when Peter Roth, head of Warner Bros. Television, approached Gough and Millar with the idea of developing a "Young Superman" series. As Gough recalls, "He called us and said he wanted to turn Clark Kent as a teenager into a TV show. We said, 'We're interested, but *not* in doing *Superboy*. If he's going to be in high school, we would like to do Clark Kent *before* he was Superman, and how he became the man we know him as today.'"

"We wanted to do something different," claims Millar, "but the challenge was, how do you show Superman, who has been around for almost 70 years, in a different way? When we went to actually research it, we found the formative aspects of Clark's life really *hadn't* been explored. It was always 15 minutes of a movie or a couple of pages in a comic book, so it felt like fresh territory to us. We aren't doing what *Lois & Clark* or the movies did."

The notion of exploring Superman's life as a young man isn't exactly new. Long before the 1980s syndicated *Superboy* TV series (which *did* spend more than 15 minutes exploring young Clark's background), the superteen first appeared in *Adventure Comics* beginning in the early '50s. "I *didn't* grow up with comic books," Millar admits, "but I loved the first two *Superman* movies. Superman is so ingrained in the culture, you can't help but know the mythology. You don't have to be an avid comic book reader to know about Lois Lane, Lex Luthor, Clark Kent and his parents.

"The one I knew least about was Lana Lang, who I always knew as his girl friend in Smallville. When we sat down with DC Comics, they were happy to talk about doing *Smallville*, because they said it was a part of their mythology that had never been firmly established. There had been many different [comics] versions of Smallville in terms of what happened during that time in Clark's life, Superboy being just one incarnation."

Nevertheless, the writers did have to consult the DC folks in charge of the Man of Steel (who include two former STARLOG Managing Editors, *Superman* Editor Eddie Berganza and *Superboy & Supergirl* Editor Mike McAvennie). "We had to subscribe to the basic tenets of the Superman mythology," says Gough, "one of which is that nobody knows who he is until he goes to Metropolis. He's the man he is today *because* of his parents. But adding things like the meteor shower and other minor characters, or reinterpreting Lex's backstory, they were very cool about it. I think their philosophy is: There are many different continuities in comic books, all of which subscribe to the basic tenets of the characters, and this could be *another* strand."

With the pilot script written, Warners needed a director who had some experience juggling young actors with action and cutting-edge FX. They enlisted David Nutter, whose work on the pilots for *Roswell* and *Dark Angel* made him the perfect choice. "My goal was to create something that had a very different sensibility to it," says Nutter, who had also helmed several episodes of *Superboy*.

"When Peter Roth pitched this to me," the *X-Files* veteran explains, "his idea was to give Superman an origin. I thought the script was interesting and different, and this was an opportunity to re-invent the wheel a little bit. My input in the pilot was that I wanted to do things that *weren't* expected from Superman. Maybe you would expect him to use a superpower, and then maybe he wouldn't.

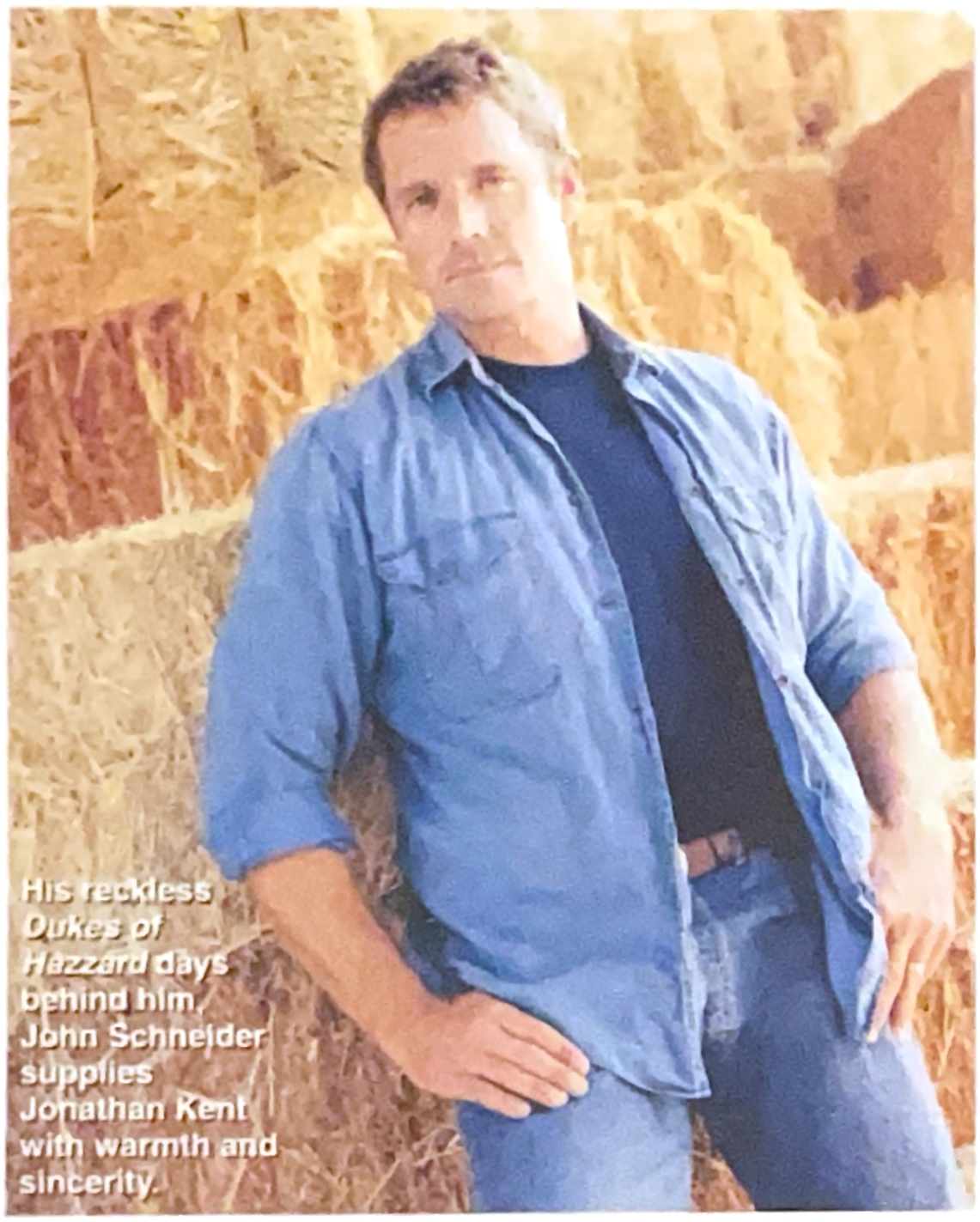
"I wanted to try to make the sensibilities more grounded in reality, to create a young character who is heroic but not a superhero. That's one of the things that Superman *isn't* in the mythology—acceptable to young people, so that they can relate to his feelings and the turmoil that he's going through. To me, it was important to find those insecurities and that fallibility, and show the problems he must deal with every day."

Citizens of Smallville

Selecting the right ensemble to populate *Smallville* was a lengthy process involving hundreds of actors across the U.S. and Canada. "When we sold this to the WB last fall," says Gough, "they gave us a 13-episode commitment based on our pitch, which allowed us to cast early. We started casting in November, so where most pilots have four or five weeks [to audition], we had five months. We found Kristin Kreuk [Lana Lang] first, in Canada, then Tom Welling, who plays Clark Kent, and finally Mike [*Urban Legend*] Rosenbaum [Lex Luthor].

"Lex Luthor proved to be the hardest to find, because there were different interpretations of what people thought Lex should be. We always saw him as a young Michael Keaton, somebody who has humor and charisma, but also a sense of danger, and I think Mike has that in spades. These are characters that everybody knows, so you really have to take the time to find the right person. You want them to be on screen and for everyone to say, 'Yeah, that's them!' "

The role of Clark Kent went to newcomer Welling, who was able to capture the right blend of vulnerability and strength that the character required. "It's such a balancing act with Clark," says Nutter, "because he has to fit a certain mold physically. I also wanted to find a young man with some depth and humor and plenty of range, and it's really difficult to find that in young people.



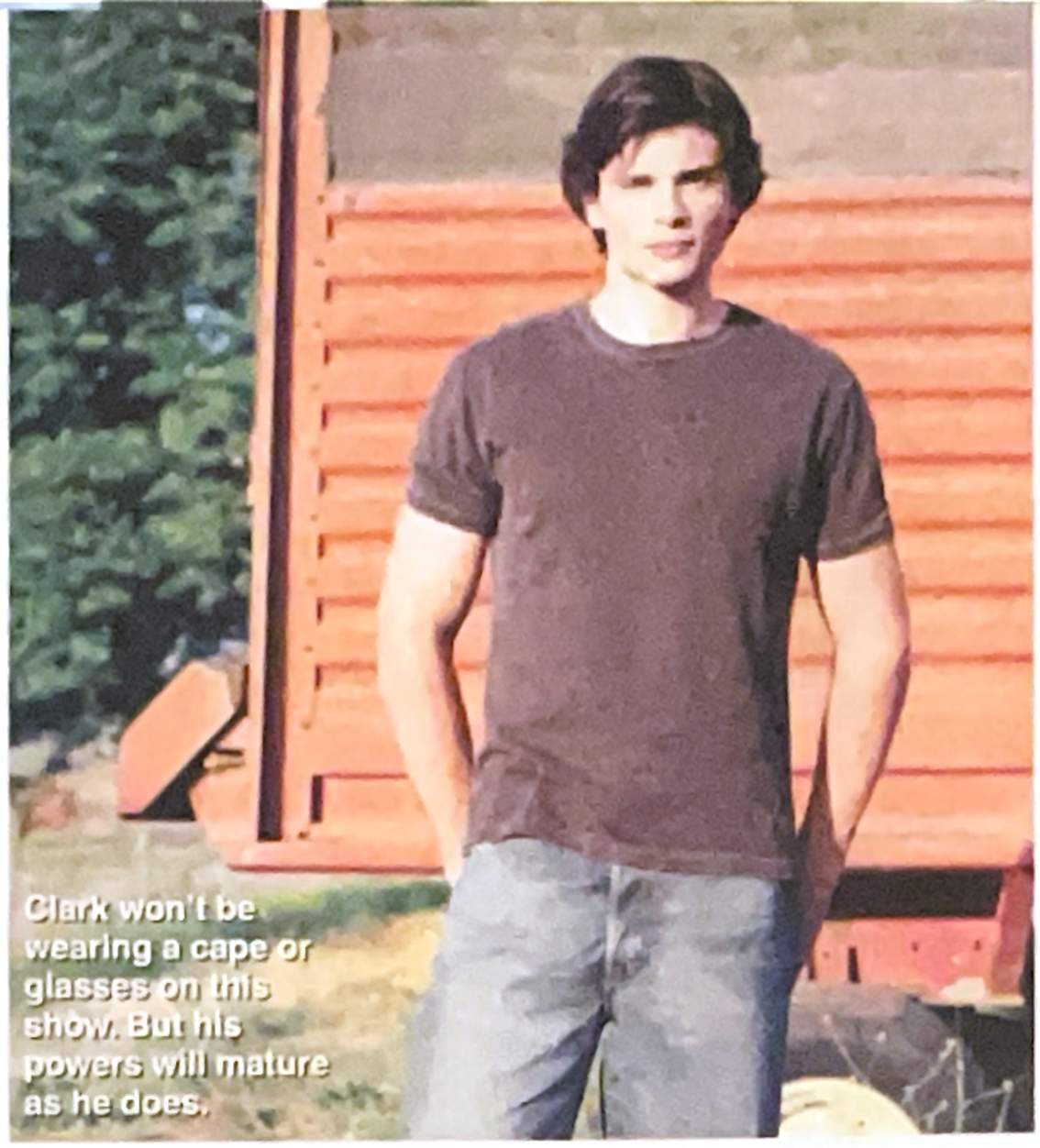
His reckless *Dukes of Hazzard* days behind him, John Schneider supplies Jonathan Kent with warmth and sincerity.

"Tom's picture was actually in a pile of photos in the casting director's office, and I grabbed it and said, 'Who's this?' She said, 'Well, I don't know if he's going to come in.' I called his manager immediately and talked to him for over 20 minutes and told him, 'This kid has to come in and read for this role. It could really jumpstart his career, it could be great for him,' and that's what happened. Tom's quite an amazing young kid, and we were very fortunate."

Kreuk joined Welling as Clark's unrequited love interest, Lana. According to Nutter, "The key was to find a young lady who was naturally beautiful, but also someone who was intelligent and compassionate with more there than meets the eye. We needed someone with depth. I think we really hit a home run with Kristin. She was the second person on an audition tape from this casting director I've worked with for years, and I said, 'This is the girl. We've got to jump on this immediately!' Everybody fell in love with her just as I did."

As to the relationship between Clark and Lana, it's not going to be very straightforward. "Lana is the girl he worships from afar and *can't* have," Gough explains. "The problem is that every time he gets around her, he gets weak in the knees. You think, 'Oh, it's because he has a crush on her,' and then you realize that she wears a necklace made from the pieces of meteor that killed her parents, which, of course, is Kryptonite."

Smallville's Lex Luthor also differs from the norm. "Lex has been sent to Smallville by his father to run a division of Luthor Corp.," notes Gough. "He meets Clark in a very interesting way, and they become fast friends. Lex is the older brother that Clark never had; and he's the friend your parents don't necessarily like.



Clark won't be wearing a cape or glasses on this show. But his powers will mature as he does.

Lex is rich and older, and there's a sense of danger, and Clark finds that very interesting."

Not surprisingly, it wasn't easy to find a young actor willing to shave his head. "We were insistent that the actor shave his head for the role, and Michael agreed to do it," Gough says. "We actually had actors come in [to auditions] wearing ski caps, and when we asked why, the casting director said, 'They're trying to give you a sense of what they look like bald!' "

Rounding out the youthful cast is Sam Jones III as Clark's friend Pete Ross (a character altered from the DC *Superboy* comics version), Eric Johnson as Lana's boy friend Whitney Fordman and Allison Mack as high school journalist Chloe Sullivan. "Pete is the naysayer about Lex," notes Millar. "He feels that Clark, who is now friends with Lex, is betraying their friendship. He's one of the people saying, 'Lex isn't a good guy, Clark. You should be careful.' "

"Chloe is an outsider who has come to Smallville," adds Gough. "Her father runs the Luthor fertilizer plant, and Chloe is a junior

She dated the Man of Steel as Lana Lang in *Superman III*. Now Annette O'Toole plays Martha Kent, Superman's Mom.

Photo: Kharen Hill

Eric Pierpoint. Ghost. Flash. Giants 2. $5.
#161 Jane Wyatt. Martin 2. Suzie Plakson. Liam Neeson. Ghost. Robin of Sherwood. $6.

#162 Stockwell. Patrick Swayze. LeVar Burton. Val Guest. Don Matheson. $6.

#163 Mumy. Guest 2. McFadden. B&B. B7. $6.

#164 Dan Aykroyd. John Agar. Richard Denning. Tim Burton. Jerome Bixby. Alien Nation. $6.

#165 Dick. FX 2. $6.

#166 Robin Hood Rocketeer. Mark Ryan. WWorlds EP Guide. $6.

#167 Pertwee. Mary E. Mastrantonio. Creature from Black Lagoon. $6.

#168 15th Anniversary. Terminator 2. Lost in Space. Michael Moorcock. $7.

#169 Schwarzenegger. Roald Dahl. Alan Arkin. Bill & Ted 2. Dr. Who. $7.

#170 Cameron. Keanu Reeves. Robert Patrick.T2. BTTF. Dr. Who. Time Tunnel writers. $7.

#171 Brent Spiner. Gilliam. Fred Saberhagen. T2. Tunnel writers 2. $50.

#172 Koenig. Brian Aldiss. B7. B&B. $6.

#173 Kelley. Frakes. Bakula. Teri Garr. Alien Nation EP Guide. $10.

#174 Stewart. Nimoy. Takei. Lambert. $6.

#175 Roddenberry. Salute. Shatner. Dorn. Nichols. Macnee. Star Wars. $8.

#176 Anthony Hopkins. Doohan. Kim Cattrall. Wheaton. Jon Lovitz. Kathy Ireland. $7.

#177 Nick Meyer. Carpenter. Tarzan. $7.

#178 Batman Returns. Honey, I Blew Up the Kid. Universal Soldier. Young Indy. $7.

#179 Tim Thomerson. Robert Colbert. B&B. ALIEN. $8.

#180 16th Anniversary. Tim Burton. James Darren. Marlette Hartley. Henriksen. $7.

#181 Asimov tribute. Deanna Lund. Stuart Gordon. Lundgren. Voyage writers. $7.

#182 Lloyd Bridges. Van Damme. Roland Emmerich. Voyage writers 2. B5. $7.

#183 Danny DeVito. Pfeiffer. Walken. Tim Powers. Chad Oliver. Young Indy. Voyage writers 3. $7.

#184 Blade Runner. Salute. Scott. Stephen Donaldson. Quantum Leap. $7.

#185 Highlander. Old Indy. Zemeckis. Robert Sheckley. Immortal. $7.

#186 Stewart. Anne Francis. Adrian Paul. Red Dwarf. Immortal 2. $7.

#187 Rick Berman. Gordon Scott. Craig Charles. Time Trax. $7.

#188 Terry Farrell. Doug Adams. Chris Barrie. Andreas Katsulas. Bennett. $10.

#189 Dale Midkiff. Robert Patrick. DS9. $7.

#190 Armin Shimerman. Mark Goddard. Anne McCaffrey. Danny John-Jules. Daniel Davis. Koenig. $10.

#191 Rene Auberjonois. Lucas. Jurassic Park. $7.

#192 17th Anniversary. Spiner. Crichton. Frederik Pohl. $7.

#193 Schwarzenegger. Chris Lloyd. Jurassic Park. $7.

#194 Fay Wray. Brian Bonsall. Jurassic Park. $7.

#195 Piller. Praed. Ann Robinson. 25 best Next Generations. $7.

#196 Sylvester Stallone. Sirtis. Hatch. Richard Llewelyn. Alan Hunt. $7.

#197 Bruce Campbell. Wesley Snipes. Michael Whelan. Peter Davison. Jonathan Brandis. $50.

#198 Lockhart. James Bama. Ted Raimi. $7.

#199 Nana Visitor. McCoy. John Barry. John D'Aquino. TekWar. $7.

#200 Gibson. Gale Ann Hurd. Tim Burton. Dante. Bova. Gilliam. $15.

#201 Chris Carter. Alexander Siddig. Colin Baker. Red Dwarf. $7.

#202 David Duchovny. Mira Furlan. Stephanie Beacham. Ernie Hudson. X-Files. $7.

#203 Rod Serling. Ray Liotta. Jerry Doyle. $7.

#204 18th Anniversary. Claudia Christian. Frakes. McFadden. $7.

#205 Michelle Forbes. Lionel Jeffries. Gerry Anderson. The Mask. $150. Rare.

#206 de Lancie. Peter Beagle. Time Cop. Invaders writers. $7.

#207 Avery Brooks. Van Damme. Moorcock. Invaders writers 2. $15.

#208 Michael O'Hare. Ed Wood. $7.

#209 StarGate. Generations. Helena Bonham Carter. Andrea Thompson. $7.

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#211 Kevin Sorbo. Jerry Hardin. Kenneth Branagh. Debrah Farentino. Russell. Wise. $7.

#212 Kate Mulgrew. Shatner. Stewart. Bakula. Lambert. Geraint Wyn Davies. X-Files. $100.

#213 Gillian Anderson. Bruce Boxleitner. Malcolm McDowell. CD Barnes. Robert D. McNeill. Jessica Steen. $7.

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#223 Michael Hurst. Roy Thinnes. Verhoeven. Weller. Koenig. $7.

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#226 Jason Carter. Sabrina Lloyd. Day in the Trek. X-Files. $7.

#227 Jennifer Lien. Nick Tate. Meaney. Dr. Who. B5. X-Files. $7.

#228 20th Anniversary. Goldblum. O'Bannon. Mulgrew. John Frankenheimer. John Phillip Law. ID4. $10.

#229 ID4. Ethan Phillips. Dina Meyer. Paxton. $7.

#230 Will Smith. Jeff Conaway. Van Peebles. $7.

#231 Trek 30th Salute. Voyager jam interview. Auberjonois. Shimerman. Writing Buck Rogers. $7.

#232 Russell. Dorn. Keaton. Emmerich. Writing Buck 2. $7.

#233 Gillian Anderson. Stewart. Frakes. Koenig. Tormé. $7.

#234 Peter Jurasik. Tim Burton. Star Wars. "Tribbles." $7.

#235 Neil Gaiman. French Stewart. Robert Trebor. Doyle. Carrey. Elfman. $7.

#236 Star Wars 20th Salute. Hamill. Daniels. Renee O'Connor. Alice Krige. $10.

#237 Lucas. Lawless. Cronenberg. Spiner. Andrew Robinson. Highlander. Buffy. X-Files. $7.

#238 Sorbo. Christian. Tim Russ. LeVar Burton. Indy. Dr. Who. $7.

#239 Michael Caine. Richard Biggs. Howard Gordon. Luc Besson. Hauer. Xena FX. X-Files. Highlander. Spawn. $7.

#240 21st Anniversary. Rhys-Davies. de Lancie. Winston. Gordon 2. Men in Black. Contact. $7.

#241 Jodie Foster. Rick Baker. Goldblum. Brown. MiB. Contact. $7.

#242 Will Smith. Barry Sonnenfeld. Ironside. Event Horizon. Kull. Spawn. Star Wars. $7.

#243 Mimic. MiB. Glen Larson. Robert Beltran. Aron Eisenberg. Erin Gray. Joseph LoDuca. Zemeckis. V. $7.

#244 Max Grodénchik. Casper Van Dien. Stewart. Earth: Final Conflict. X-Files. MiB. $7.

#245 Starship Troopers. Verhoeven. X-Files. Hercules. SG-1. $7.

#246 Alien Resurrection. Tomorrow Never Dies. Weaver. Ethan Hawke. Rare! $100.

#247 Jimmy Stewart. Pierce Brosnan. Winona Ryder. David McCallum. Leni Parker. Ted Raimi. Weaver. Visitor. Furlan. Perlman. Benedict. Ferrigno. $7.

#248 Jonathan Harris. William B. Davis. Von Flores. Costner. Steve Railsback. $75.

#249 Jeri Ryan. Tracy Scoggins. Crusade. Lost in Space. SG-1. $10.

#250 Duchovny. Berman. Bennett. Van Dien. Gary Oldman. From the Earth to the Moon. Lost in Space. Deep Impact. $7.

#251 Heather Graham. Matt LeBlanc. Hudson Leick. X-Files. Deep Impact. SG-1. $7.

#252 22nd Anniversary. Chris Carter. Nimoy. Boxleitner. Jerry O'Connell. Earl Holliman. Armageddon. $8.

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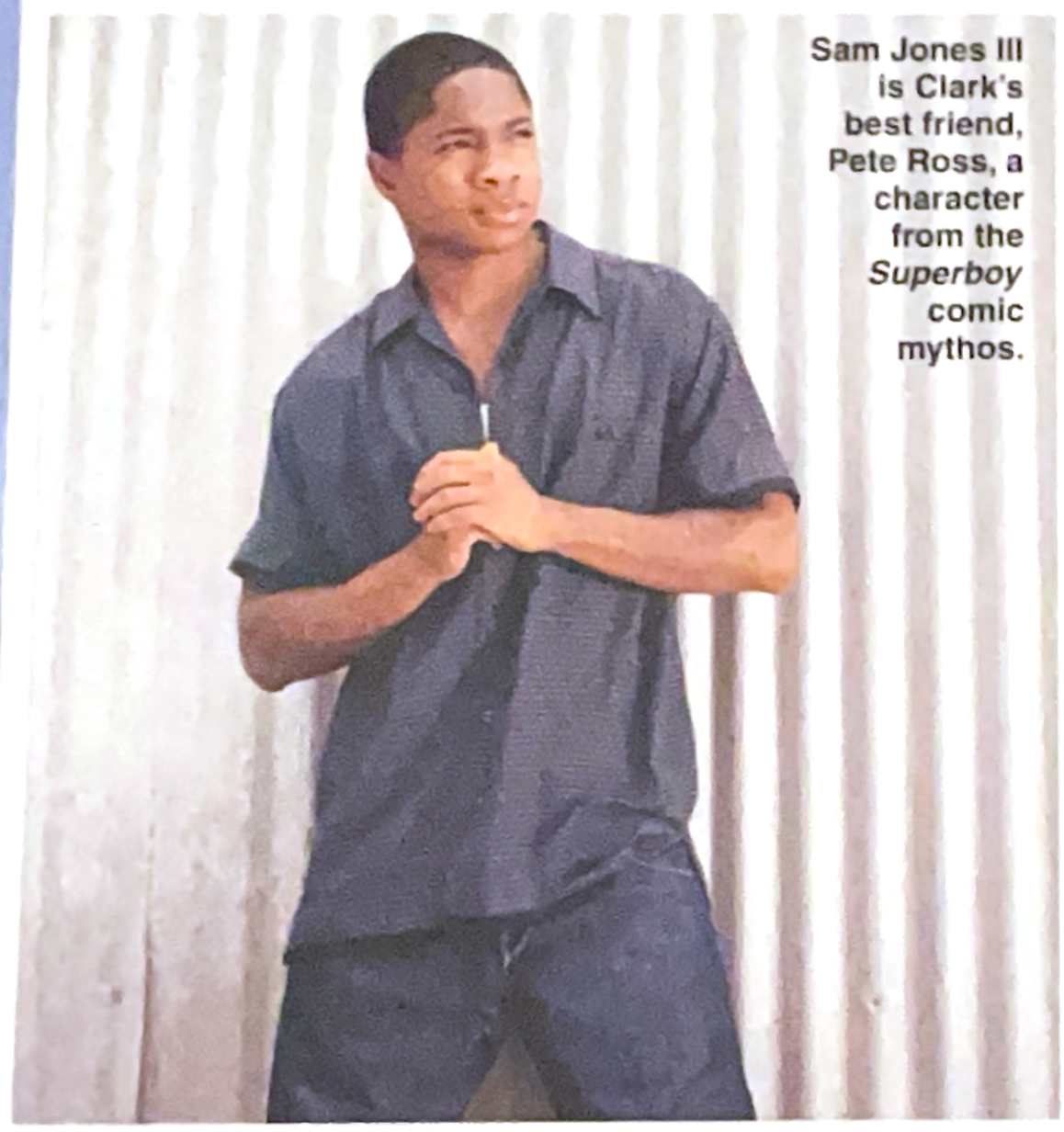
reporter who gets Clark interested in journalism. She's also the person who comes into town and says, 'Hey, there are a lot of weird things happening here!' "

Parents of Iron

Equally important to the series are the adult roles, particularly those of Clark's parents. Jonathan Kent is played by John Schneider, best known as one of the Duke boys on *The Dukes of Hazzard*. "Al and I are big fans of his," says Millar, "so it was fun just to meet him. He has such a down-to-Earth country feeling. I totally bought the idea of him on a farm. There's such sincerity and a warmth [with John] that I thought he would be perfect."

Martha Kent was initially played by Cynthia Ettinger in the pilot, but those scenes were ultimately reshot with a recast Annette O'Toole in the part. O'Toole, of course, played Lana Lang in



Sam Jones III is Clark's best friend, Pete Ross, a character from the *Superboy* comic mythos.

Superman III. "We saw some other actresses," explains Millar of the decision to recast, "but Annette wasn't available at that point. When she became available, we met with her, and the chemistry between Annette and John was fantastic. She has the maternal warmth that Martha needs. Clark has two people who he can tell his problems to, and I thought he would like to tell them to John Schneider and Annette O'Toole. They feel real."

A number of first season storylines will deal with Clark's emerging superpowers, although he won't be flying any time soon. "As we've established in the pilot, he has strength and speed," Millar comments. "Over the course of the series, you'll see him get heat vision, X-ray vision—the important thing for us was the idea that the powers emerge with puberty. It's frightening as well: We're going to show X-ray vision in a way you've never seen it. What you've seen before is like see-through vision: there's a hole in the wall and Superman can see through to the bank vault. Our X-ray vision is much more frightening, so he'll be able to see through people's bodies and into their organs—it's much more visceral."

Most of those powers, however, will have to be used in secret. Other than the Kents, there are no plans to reveal Clark's secret to anyone else. "If somebody discovers Clark's secret on the show, they're going to have to *die*!" jokes Gough. "Clark won't kill them, but if they're trying to blackmail him, they *will* meet an untimely end."

The makers of *Smallville* hope viewers enjoy the series. "They're going to see Superman in a new light," promises Miles Millar. "They're really going to get inside his head and see him as an emotional human being—his struggle with himself and the temptations he faces as a young teen."

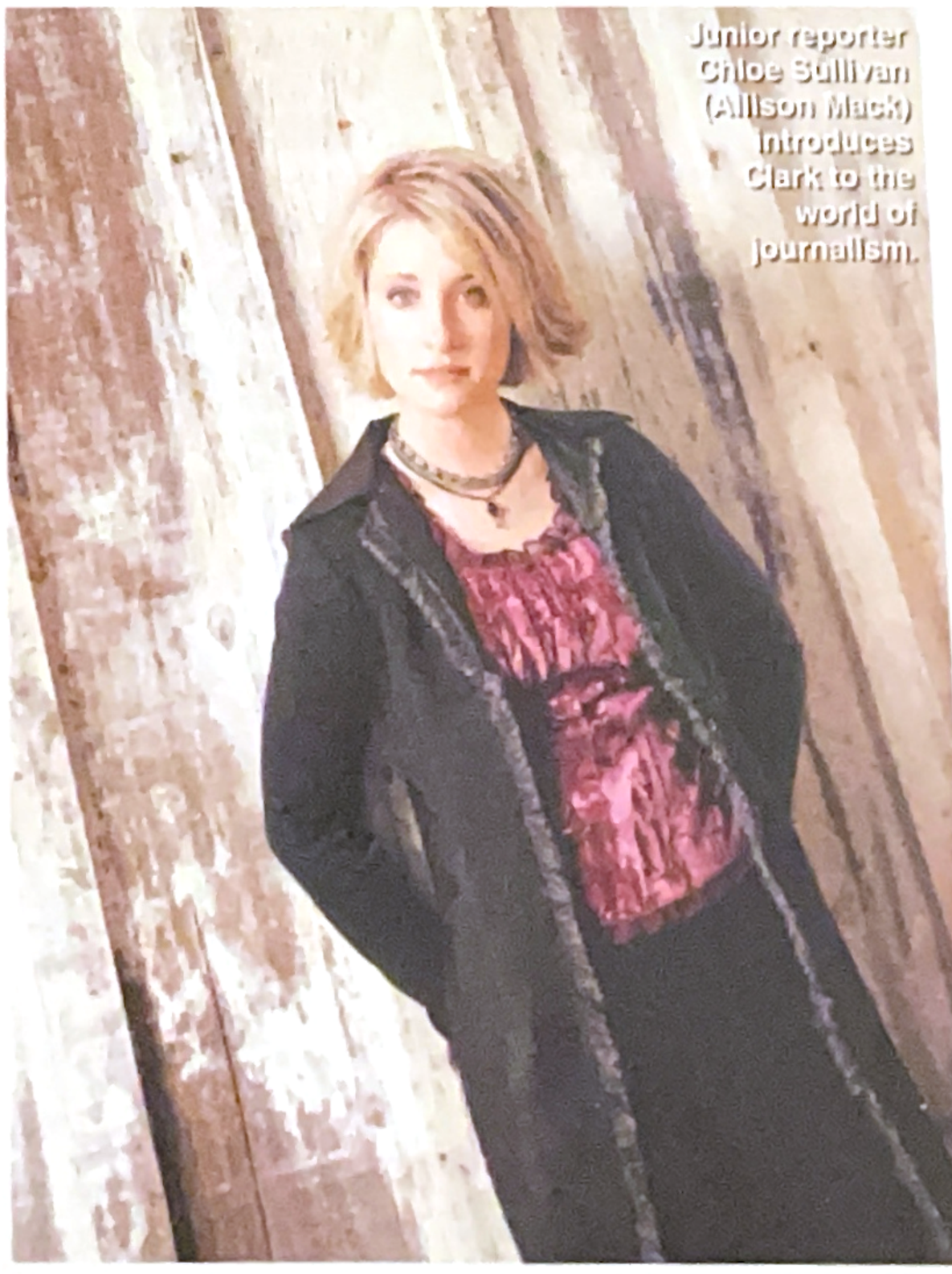
"What we're doing is exploring the *human* side of Superman,"

Lana's boy friend Whitney Fordman (Eric Johnson) causes all kinds of problems for Clark.

Photo: Frank Ockenfels

concurs Alfred Gough. "It's a time in his life that you've never really seen before, and if you know these characters, hopefully you'll be constantly surprised by the directions they go. If you don't [know them], you'll still be interested in the journey."

For David Nutter, the agenda is even simpler. "I went to the Warner Bros. Store and got my son two sets of pajamas," he explains. "One Batman, one Superman. Batman is so much cooler than Superman. So my goal is to hopefully just make Superman a little cooler!"



Junior reporter Chloe Sullivan (Allison Mack) introduces Clark to the world of journalism.

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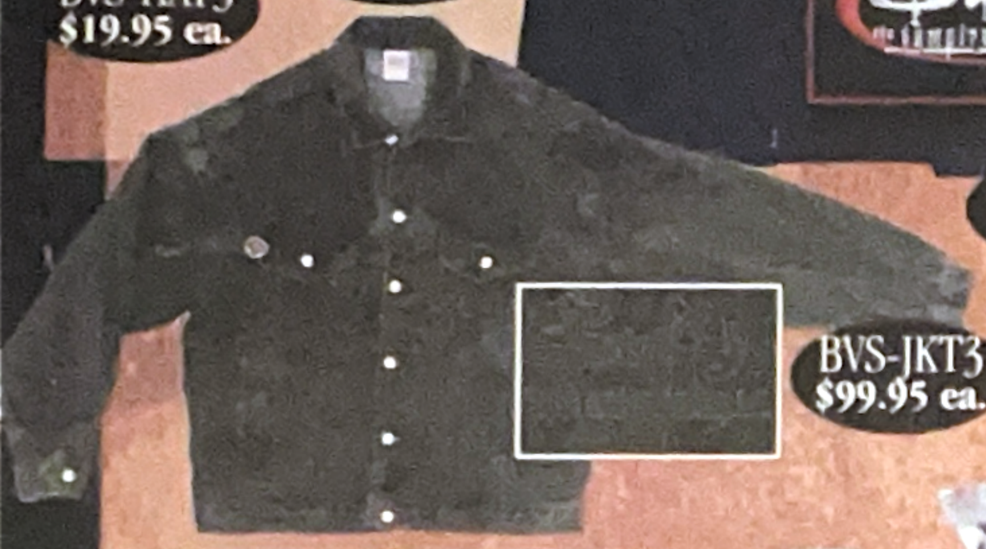

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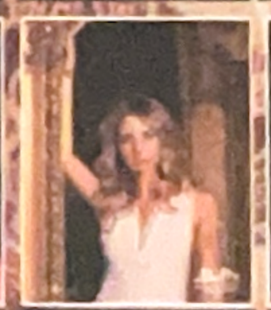

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LTOHNEG TREK

By IAN SPELLING

Meet *Enterprise*'s space cowboys: Dominic Keating, Jolene Blalock, Anthony Montgomery, Linda Park, Connor Trinneer, John Billingsley and Scott Bakula.

Continuing the odyssey, Rick Berman envisions *Enterprise* by going back to the future.

Rick Berman and Brannon Braga spent so much time together over so many years rewriting episodes of *The Next Generation*, *Deep Space Nine* and *Voyager*, not to mention developing *Generations* and *First Contact* and also working as producers on *Next Generation* and *Voyager*, that Berman naturally turned to Braga when it came time to hatch a new *Star Trek* series. "Of all the writer-producers I've worked with, the one I creatively click with and work with best is Brannon," Berman notes.

"I had been wanting to develop a show with him, and *Enterprise* turned out to be it. We went through the normal stages on *Enterprise*: We wrote a concept and got notes from the studio, then we wrote a 30-page story and got further notes from the studio and then we wrote script drafts of the two-hour premiere. We sat in a room with a computer up on a big TV monitor and just worked together. It was such an easy and delightful experience co-writing the pilot that we've done it on three of the first four episodes."

Once Paramount gave the pilot script its blessing, Berman and Braga got into the nitty-gritty of hiring behind-the-scenes staffers, dealing with budgets and casting the lead characters. While anxious fans batted about rumors—Would it be *The Adventures of Captain Sulu*? Or maybe the *Starfleet Academy* concept?—the duo forged ahead, and only the tiniest of official scraps of information ever emerged from Paramount or the mouths of Berman and Braga.

Wild Worlds

"Much wheeling-and-dealing had to get done first," Berman explains, alluding to the contracts between Paramount and UPN that needed to be worked out, the prolonged negotiations with Scott Bakula, who ultimately signed on as Captain Jonathan Archer, and how everyone was forced to sit tight while Hollywood braced for strikes by both its acting and writing communities—strikes that ultimately didn't happen, but nevertheless brought the entertainment industry to a virtual standstill for months.

Finally, it all came together and "Broken Bow," the two-hour *Enterprise* premiere (airing September 26), became a reality. "The pilot sets it all up for us," says Berman, who shares both a story and teleplay credit with Braga on the finished product. "It explains how, after almost 100 years since *First Contact*, we humans have lived with the Vulcans on Earth as visitors. The Vulcans don't believe that we are really ready to go out there. So having a Warp One engine, which is what was invented by Zefram Cochrane [James Cromwell, who makes a cameo appearance, reprising his *First Contact* character], is like having a two-horse-power speedboat: You're not going to get very far.

"We want a faster engine that can go Warp Five, which would actually be hundreds of times faster than Warp One. That would enable us to visit many more M-class planets. So we're living in a very frustrating situation. The Vulcans *could* help us. They could allow us to create a Warp Five engine with their technology, but they have been meting out the information *very* slowly because the Vulcans don't particularly think we're ready to go. And that is very, very frustrating.

"Our captain, Jonathan Archer, had a father who worked for many years with Cochrane in developing the Warp Five engine," he explains. "He never lived to see that engine work. Our first episode sets up a very unique situation with several different species that causes us to take our inaugural voyage a little earlier than we probably should.

"There is also a futuristic element—we introduce a group of characters from the 30th century who are involved in what we refer to as the Temporal Cold War. That has brought these characters back to the 22nd century for reasons [that viewers] will not absolutely be clear about, and might not be clear about for many years. It's kind of our little nod to mystery. It adds a little *X-Files* quality to the show, which Brannon and I

All Enterprise Photos: Copyright 2001 Paramount Pictures

According to co-creator Rick Berman, Captain Jonathan Archer (Bakula) grew up dreaming of space. Now, he works there.

Berman hopes to counterbalance country-boy engineer Charles Tucker's (Trinneer) eagerness with T'Pol's Vulcan logic.

The buxom beauty T'Pol (Blalock) continues Seven of Nine's legacy as the latest *Star Trek* babe.

feel strongly about. There's something going on and it has to do with the distant future, but we're not making it clear who it is or who the parties involved are. It's something that will probably come up a half-dozen times during this first season. It's in the pilot and it's back next, I think, in episode five."

Space Cowboys

Another thing the writer-producer feels strongly about is his *Enterprise* crew. "I like to think of Captain Archer as halfway between Chuck Yeager and Han Solo," Berman declares. "He has a young person's sense of curiosity, but at the same time knows that he's *the* first guy, that everybody after him will be following in his path. He is filled with excitement and awe about taking on this mission.

"Our engineer, Charles 'Trip' Tucker [Connor Trinneer], is a country boy. He's a little quick to speak. He has an edginess going on with T'Pol [Jolene Blalock], our Vulcan, and he's probably chomping at the bit more than anyone else to get out there and do everything he possibly can.

"The third member of our little troika is T'Pol, who is drop-dead gorgeous," he says. "She was assigned to this mission, and within the course of the pilot—and certainly more so afterward—she starts to acclimatize to being around humans. She and Archer are developing a sense of loyalty and trust toward one another, but there's always an edge there because she's a Vulcan and always giving everybody a little bit of a hard time.

"Hoshi Sato [Linda Park] is our translator, a character we've really never had before in *Star Trek*. She's also our communications officer. She's sort of scared shitless about being on a starship. She doesn't like traveling at warp speed. She's more of an academic, a linguist, but she's constantly bailing the captain out of trouble because of her amazing ability with languages.

"Our munitions officer, our security officer, is Malcolm Reed [Dominic Keating]. He's a buttoned-up British guy," Berman explains. "He loves blowing things up, and in the beginning he's always giving the captain grief because none of the weapons are set up properly and they're not ready to go to the degree that he wants them to be.

"Our doctor, Dr. Phlox [John Billingsley], is a terrific character. He is an alien who is fascinated by humanity. He can sit and watch you eat scrambled eggs for an hour and just find it an amazing experience.

"Finally," he rounds up, "there's our pilot, our helm officer, Travis Mayweather [Anthony Montgomery]. He's what we call a 'boomer.' He was born on a long-range transport vessel. His parents were spacefarers. He spent very little time on Earth, which makes him a very unique character in that he *has* been out in space. He has been on long journeys, perhaps more than anyone else on the ship."

The series' scripts (from such staffers as Fred Dekker and Andre Bormanis) vary from *Voyager*'s in that they emphasize the crew and characters above all. "The stories are more character-driven," Berman affirms. "*Voyager* became over-laden at times with exposition and too much plot and technobabble. We're trying to focus on this group of characters who are a family, who are buddies, who are really a group of colleagues who love each other. In order to set up those relationships, there have to be more character-driven shows. Obviously, we'll be meeting aliens and finding ourselves in unique situations on a week-to-week basis. We'll be seeing the crew dealing with the intricacies of this starship they're on. But there's also more action and humor than we've had in a long time."

New Frontiers

For all the changes and reconfiguring of the *Trek* Universe, one song remains the same: Berman and Braga run the show. Many a Trekker out there dislikes the duo,

Hoshi Sato (Park) is an exceptional translator, says Berman, but she has issues with space travel.

Munitions officer Malcolm Reed (Keating) will keep the action explosive with his ample arsenal.

"There's more action and humor than we've had in a long time," Berman notes. Dr. Phlox (Billingsley) helps with the humor.

Space boomer Travis Mayweather (Montgomery) rounds out the crew. Berman promises that *Enterprise* will be more character-driven than *Voyager*.

insisting that they've trampled over Gene Roddenberry's vision and reshaped *Trek* in their own image, mortally wounding the franchise in the process. Others, even those less harsh in their assessment of the pair, believe that if *Enterprise* is to be a truly original series and a radical departure from anything preceding it, the two men should step aside.

"We get praised and blamed so much," Berman says. "Michael Piller got praised and blamed. All I can do is hope that the work will speak for itself. Michael and I created *Deep Space Nine*, and I developed *Voyager* with Michael and Jeri Taylor. It was a unique group of people. They were as involved in the creation of *Voyager* as I was, and because they wrote the teleplay, they were even more involved with the pilot. It's hard to address that question. But I'm not quite ready to hang up my shoes yet."

In fact, Berman is ready to take on at least two more challenges. One, *Star Trek X*, is on the launching pad for a tentative October start date. John Logan's script is finished, and Stuart Baird—director of *U.S. Marshals* and *Executive Decision*, and the editor of *Demolition Man*, *Tales from the Crypt*, *Outland*, *Superman* and *The Omen*, as well as an uncredited editor on *Lara Croft: Tomb Raider* and *Mission: Impossible II*—has signed on to step behind the camera. The second challenge brings us back to *Enterprise* and the neat triple trick it will need to pull off: It must attract new fans, please current ones and retrieve Trekkers lost along the way.

"Stuart Baird is someone I met with at length," Berman explains. "His major experience has been in film editing. I love the sense of fun and action that existed in *Executive Decision*. He is someone who's familiar with *Star Trek*, but not *that* familiar, which is exactly what I wanted. I wanted some fresh blood and I think he'll bring it—the cinematographer and editors he'll use will be great for the franchise. With John writing the script and Stuart directing, *Star Trek X will* be something special."

As far as making *Enterprise* something special for viewers of all kinds, Berman comments: "I believe that when *DS9* and *Voyager* were on the air at the same time, there were many people who were only willing to devote *one* hour a week of their lives to *Star Trek*. Those people picked one show or the other. I was hoping that when *DS9* went off the air that *Voyager* would gain some of that audience. And I think that happened, which was certainly a positive, considering that so many other shows experienced such audience falloffs due to the nature of the business today.

"Heading into *Enterprise*, there are a huge number of viewers who watched *The Next Generation*, who were huge fans of it and lost interest when it came to *DS9* and *Voyager*. I would like to reclaim some of those people. I think the fact that we're doing a show about a starship that's heading out with a sense of adventure, and that we're doing a show that has all of this incredibly likable charm, will be very helpful. I'm hopeful that the show will entice the fans who stepped away to come back into the fold. I'm really very optimistic that *Enterprise* is going to do well."

Surely, when Berman joined the *Next Generation* production staff under Roddenberry, he couldn't have imagined that he would be around so long, that he would go on to produce four *Star Trek* films and to co-create and produce three more *Star Trek* spinoffs. Yet here he is. Ask him if he'll be around in seven years, perhaps discussing the *Enterprise* finale and maybe even introducing yet another *Star Trek* series, and there's a prolonged, stunned silence. To borrow a line from another genre franchise: In space, no one can hear you scream.

"Oh Jesus, I can't imagine... That would be 21 years of this," Rick Berman gasps. "I certainly know that I'm committing at least three years to this series. As far as whether or not it will go four or five or six or seven years for me, we'll see."

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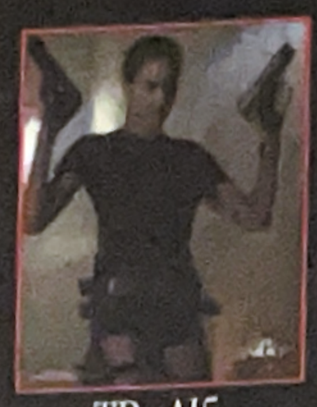

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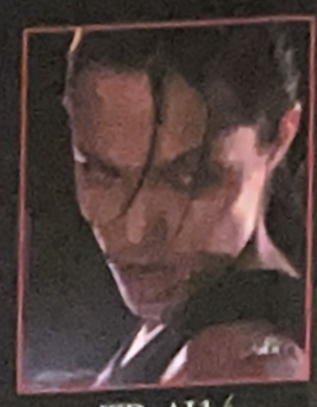

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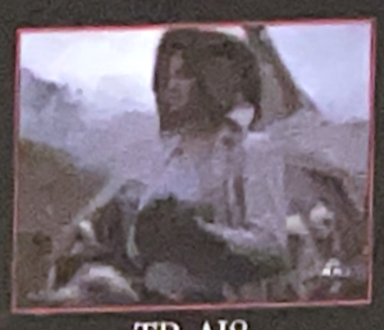

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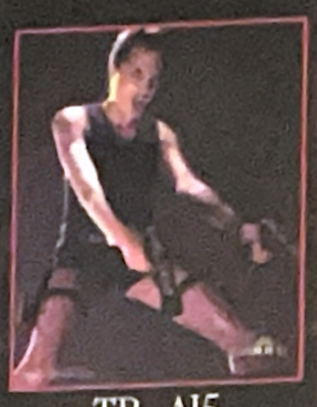

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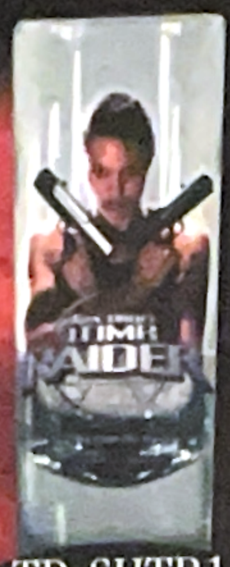

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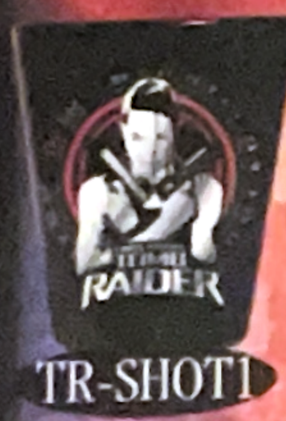

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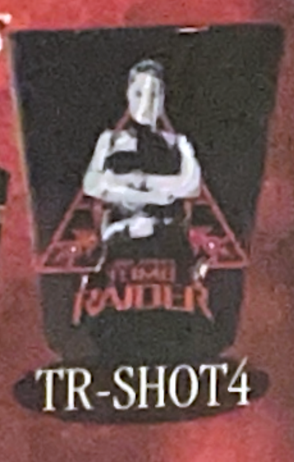

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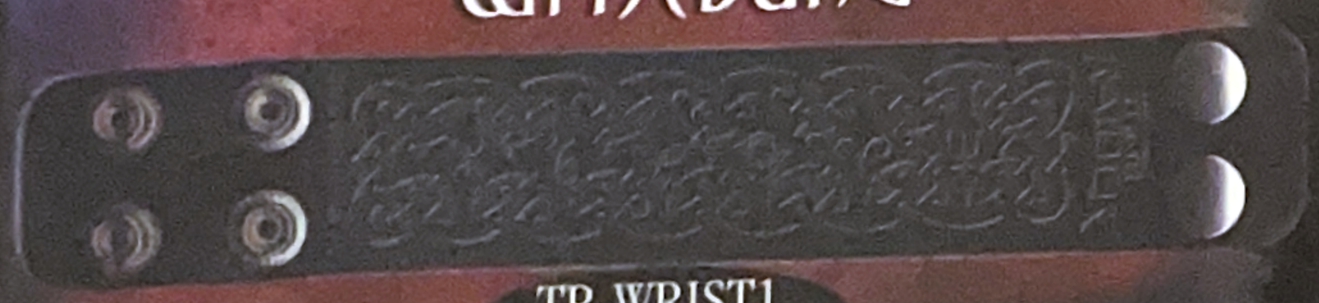

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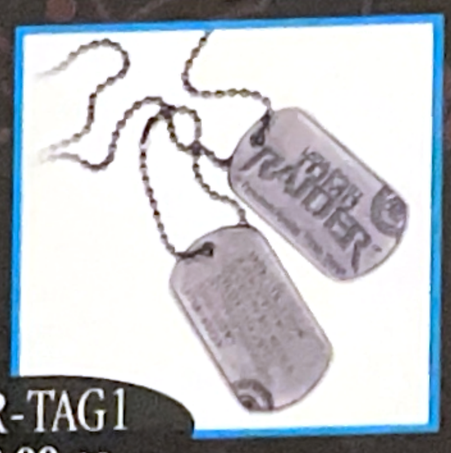

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